

SQUARE DANCING

NOVEMBER, 1985

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official magazine of
The *Sets in Order*
AMERICAN
SQUARE DANCE
SOCIETY



VENUS
AND
MARS

(see page 6)

bob osgood



November, 1985

What will it be like — Square Dancing in the year 2000?

WHAT WE DO NOW will have a great bearing on square dancing 15 years into the future. When we listen to our peers and hear loud and clear that dancers are looking for the joy and fun that have always been associated with the activity, then isn't it time we start aiming in that direction?

Results of questionnaires tell us that all too frequently we're heading in other directions, steering away from the fun. Thank goodness there's time to set things straight, if we begin now. When you think of it — 1970 doesn't seem like so many years ago and yet 1970 was only 15 years into the past and with the year 2000 only 15 years into the future, much good can happen.

As we see it, one of the first things we need to do in order to turn our craft around and start it sailing in smooth waters is to begin building a strong base for dancers *and* callers. We must decide what it is the caller must pass along to the dancers in preparing them for a long and happy voyage. This is the basis for a strong foundation for the future and, on this, our 37th anniversary, let's look closely at the foundation *and* at the future.

first - Something to take into consideration

Are We Comparing Apples With Apples?

OVER THE MANY YEARS that SQUARE DANCING Magazine has been in publication, we have included a great number of articles to which some of our readers may have taken exception. A specific article may make a point that if you're not happy in the square dance club where you are now dancing, the answer is simple — join another club. Someone will undoubtedly write in and ask: "What do you mean, attend another club? There's only one club in existence in this 500-mile area. Either we attend this club and enjoy what they have to offer or accept the alternative — no dancing at all."

Another writer may encourage readers to visit other clubs (but there are no other clubs),

find a less expensive hall to rent (none are available in this area) or, hire a different caller ("we're using the only one available.").

Of course articles have to be written in generalities and often checking the city and state of the bylined author may shed some light on the statements the article contains.

A group such as Legacy, whose trustees (members) represent virtually every phase of the square dance activity, comes from many different areas and for that reason each topic covered needs careful evaluation in order to be understood. A great deal of meeting time can be wasted if two individuals discuss a point, each one with a different image in his mind.

On the other hand, a mini-Legacy, sponsored by the parent group and conducted for leaders in a specific area can discuss situations on an "apples-for-apples" basis. Someone brings up a point. All those present are likely to conjure up the same image and the discussion can continue.

Later this month a "think tank" form of meeting will attract some 60 or 70 leaders from all parts of the country for discussions having to do with the future of square dancing. The success of this meeting or any meeting like it hinges on the ability of the participants to realize that things differ in the world of square dancing from one area to the next.

Perhaps the greatest challenge among organizations today faces Callerlab — The International Association of Square Dance Callers. This organization, which presently boasts of more than 1,500 caller/members, represents a wide geographic cross-section and experience level of the calling, teaching activity. There are those who have been involved in square dancing for more than three decades while others have been a part of it for only three years. Some are callers from rural areas. Some teach no classes but *specialize* as it were in one of the more difficult strata. This person may be sitting in the same meetings beside a caller who works only with one-night-stands or perhaps one who specializes in the traditional or contras. When Callerlab holds its conventions, those in charge of the planning need to look for the common denominators, the elements of leadership, of personal conduct, of dedication to the activity,

that are the responsibility of everyone who calls.

Another Phase

When you're looking for an apples-for-apples comparison, don't overlook the individual dancer. In a room filled at random with those who enjoy their activity, let's take a look at a few. Take this young fellow for example. He's in college and he's square danced several times. Each experience is a fresh start, for the dances he attends are on a one-night-stand basis. He could be dancing in Concord, Massachusetts, doing contras and quadrilles for the first time or attending the University of Colorado where the western style of one-nighter predominates. He has no obligation, no definite involvement, except the joy of uncomplicated dancing.

Now look at this couple over here. They're newlyweds, recently moved into a new housing area. They're looking for a way to meet new friends. They join a square dance class and dance once a week and plan, once their classtime is through, to continue their dancing on a once-a-week basis.

Couple number three has been dancing for a few years now, but while he is more and more involved in his business and spends some time each week with little league baseball, she's up to her neck with four children plus a few activities of her own. The two of them support their club, which meets twice a month, to the best of their ability.

This couple over here has finally seen the last of their children move off to college and

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for once they have more time to put into their square dancing: Two nights a week with two different square dance clubs, one night for an Advanced workshop and one for a round dance club, plus regular attendance at festivals, vacation institutes and some responsibilities within their local association.

We're almost done, but we can't overlook this couple. They retired a couple of years ago and became "snowbirds" — spending the summer season at their lakeside home in Michigan and the balance of the year in Mesa, Arizona, where they have joined three different classes, take a round dance course and enjoy the wide assortment of callers in the area. They figure that between the morning, afternoon and evening opportunities for danc-

ing, they attend close to 10 sessions per week.

And, oh yes, there is Madeline. Madeline is a single and square dancing is one of her prime sources of recreation and friendship. She attends quite a few dances each month and dances whenever there are enough male partners to go around.

And so it is in looking at the various situations brought about by "where we dance" and by looking at the cross section of individuals who are the dancers, we see that one of our greatest difficulties is to come up with a single direction that fits *all* needs. Is there not, therefore, some common denominator that puts every individual on the same plain? Something that *all* dancers need to know? Indeed there is.

In constructing a sturdy tomorrow we have to build

A STRONG FOUNDATION

EDITOR'S NOTE: *As a young lad, I was very intrigued with the work of my father, an architect. At one point in time, the firm for which he worked was planning the construction of a new building for the Richfield Corporation, above limit height, which was 11 stories in those days. Having seen a plaster of Paris model of the finished structure, I was particularly delighted when my father invited me to travel with him to see the building under construction. Having visualized this giant structure, you can imagine my disappointment where, instead of a tall building, was just, at that point in time, a deep hole. Noting my expression, and undoubtedly reading my thoughts, my dad told me something that I've never forgotten. He gently explained that because this was going to be the tallest building in the area, it needed the deepest and strongest foundation.*

How many times over the years I've compared this to square dancing. In an activity such as this, the deeper the foundation, the longer would be the dance-life expectancy of an individual. If we provide only a surface structure with little or no foundation, then it's possible that the structure (the dancer) may topple over (drop out).

WHAT IS IT THAT every dancer who involves himself beyond the point of one-night-stands has in common with every other dancer? Think about it for a moment

The answer is that initial learning period when he is taught (1) *how to square dance* and (2) *how to be a square dancer*. There's a difference. Teaching a certain number of movements is only covering part of the job. Teaching a person to dance well, to move to the music, to adjust and to follow standardized guidelines for each movement is going a step further. However, there is more to learn.

Look at a club of successful, happy dancers. Forget the dancing for a moment and what else do you notice? Between tips, there's a buzz level that lets you know that the dancers are friendly and enjoy being with each other. When the squares are formed, the dancers move rapidly and without coaxing directly into the nearest sets where they're needed, not skirting some of the incomplete squares to join others nor arranging a preset clique of friends. Once the caller's voice comes through the speakers, the vocal interplay among the dancers stops and attention is riveted on whatever is being said. Then, as the calling starts, the same attention is given to the calls and each individual abstains from any talking that might distract from the caller. When the calling stops, the applause says "thank you" to the caller, to the others in the square and, yes, to each dancer himself.

You notice at the beginning of the evening the dancers arrive in time to start the first tip and stay until the end, allowing the caller the opportunity to build his program until the

final call that puts a crowning touch on the entire evening.

You may notice, also, that a fair share of the dancers are taking a turn at making coffee or serving as greeters at the door, that everyone is smiling and making guests feel welcome. All the dancers are neatly dressed, in appropriate attire in conformity with good taste.

The Big Question

Where do the dancers learn these manners? Did they learn to say "thank you" to the others in the square simply by observing how others within the club reacted? Did no one leave a square once it was formed simply because they felt it was not the thing to do and not because someone taught them? All of this needs to be learned. We live in a world where not everyone is courteous, though we wish they were. Not everyone is well-mannered, well-groomed. Not everyone understands that onion-loaded breath can be disturbing or that neat attire gives a good impression to others. No, for the most part, these things need to be taught.

Somewhere in your dancing experience, you may have run across an individual or a couple with excellent reaction time and with a deep knowledge of the basics, perhaps even extending far beyond Mainstream but they never made you feel welcome within their square. What was it? Could it be their attitude? What you remember, perhaps, is that regardless of their ability, they were not what you might call *desirable* dance partners.

Now, look at yourself. Would you like to dance with you? If all those things we've been mentioning are things that you understand and abide by, then there's a good chance that the person who taught you to square dance believed they were important and took the time to teach them. There's one time in a dancer's life when this foundation, this behaviour planning, can be taught, and that is during the initial learning process.

Seldom, if ever, once dancers have completed their beginner lessons, will they be in as receptive a situation as they were when they first started out.

Obviously we need to reassess the importance of the initial class time. The length of time for class — the number of lessons — is decided upon by a reasonable time frame. Say this is 30 weeks, starting in the fall and ending the following spring. Once this time frame has been established, then the amount of material to be taught *and learned* will be adjusted to it.

We are being ostrich-like, our heads buried in the sand, when we think we can change these time/quantity guidelines by dropping the number of lessons while increasing the amount of material to be taught.

Within an intelligent time frame we need to allow for teaching those elements that help a person become a contributing, vital member of the square dance family. Start right out the first night with important items of square dance etiquette.

The 10 Commandments of Square Dancing, as they appear in the *Indoctrination Handbook** is a good place to start. *Involve-ment in the activity* forms a part of the foundation curriculum. The new dancer will become more a part of the program when he knows something about its history, its background. Names from the past (again outlined in the *Indoctrination Handbook*) and a bit about square dancing in his or her own community as well as information on the wide scope of square dancing will help build lasting interest. No need to hammer in the facts but a little, spoon-fed during each of the class periods, should do the trick.

CALLERS: A good slogan for you: "If it's to be, it's up to me." The foundation for the caller is just as important as it is for the dancer. We'll talk about the caller starting on page 11.

To accomplish this, the caller needs to be informed. Helpers (angels), if they are used, need to support the rules and not break them. Everlastingly important is the need for the clubs and dance groups in the area which will be absorbing these dancers to reflect what has been taught to the newcomers in the classes. Here again, club leaders and the caller/teachers will find the responsibility on their shoulders to acquaint the veteran dancers with the importance of this foundation.

Class should be all that we promised the recruits that it would be — fun, friendly, not expensive, a true recreation and not a work-house. Once this idea of **FOUNDATION** has been reinstated and observed by all, we will be constructing a strong structure that even an earthquake registering 9.0 on the Richter scale cannot overturn.

*Available from The American Square Dance Society—see Shopper's Mart at the end of this magazine.

Business As Usual

(Almost)

EXCEPT FOR THE FACT that we won't be coming into the office before 6:00 each morning and we'll be escaping those monthly magazine deadlines, we'll still be operating at the same location with the same phone number.

The American Square Dance Society
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Our tentative office hours will be Monday thru Friday, 8:00 am to 4:00 pm.

Filling orders for our books and other supplies for callers, teachers and dancers and making these available to dealers will be one of our prime operations. The Sets in Order Hall will still be used for dancing and the Hall of Fame, together with the display cabinets and other square dancing memorabilia, will, of course, be retained. A good part of our time will be spent in wading through more than 40 years accumulation of square dance valuables and trivia. Our record, book and publication libraries need to be brought up-to-date and we'll still be involved with the Hall of Fame, Silver Spur Awards and Asilomar Vacation Institutes.

We'll continue to correspond with those who write us for help and information, but at the moment, we can't promise how rapid our turnaround will be. Letters requesting information (not just routine correspondence) should include a self-addressed (#10) envelope to speed things up from this end.

The CallerText, Caller/Teacher Manual, the Basic/Mainstream, Plus and Indoctrination Handbooks (and others) will continue to be available and will be advertised in American Squaredance and in a number of area square dance publications.

A special "As I See It" column on this remarkable world of square dancing will be carried as a regular feature in several of the fine area publications. Watch for it.

Sorry About That

Regrettably there will be no 1986 Yearbook (the Workshop dances from the 1984-'85 issues of the Magazine). Also, there will be no future Premium LP records. We're especially sorry about this for these Documentaries-in-Sound have become collector's items over the years and many of you have the entire collection. We do wish to thank those who have contributed their voices and calling skills to these recordings. They will be enjoyed for a long time to come. Incidentally, we may have a few of the various records in our storehouse. Watch for our "Garage Sale" announcement next month. □ □ □

An Eye-Catching Oldie



VENUS
and
MARS

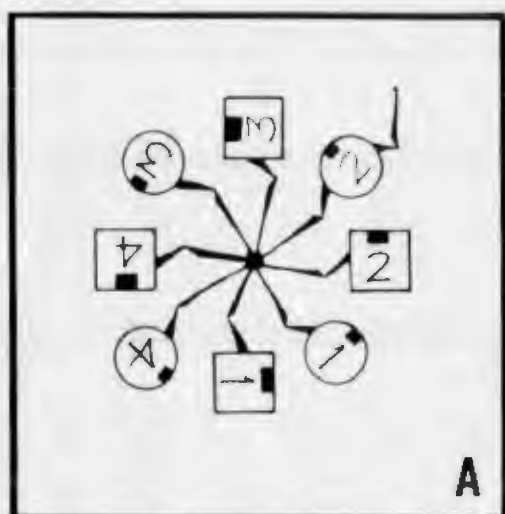
DEPENDING ON WHEN an individual entered the square dance scene, his or her viewpoints regarding exhibitions may vary greatly. It wasn't too long ago when exhibition dancing set the pattern for dance styling and dancers attending a festival or convention in another area, impressed with the skirtwork, timing or

flourishes, would sometimes adopt these niceties and include them in their own dancing. Sometimes this was good, sometimes the bits and pieces they picked up as they watched may actually have been awkward or difficult for an average dancer while they appeared super-elegant on the group that had been well rehearsed.

Very significant were the true exhibition figures that were initially created to be watched by others. At first these were considered too tricky for the average dancer and exhibition groups would practice many hours aiming for perfection. Eventually, at the persistence of their dancers, callers began to in-

introduce some of them into regular dancing and some have even survived to this day. The grand square and teacup chain are two examples, while such athletic maneuvers as Take a Ride on the Trolley and Wash the Clothes have all but vanished.

One of the best examples of smooth, synchronized dancing is spotlighted on our cover this month. Venus and Mars or Two Stars in the Night — is a smoothy, and even today some of the callers reaching deep into their bag of tricks will pull it out and introduce it to their dancers. Let's check it out in diagrams using letters for identification. The numerals will correspond to the "live" dancer photos.



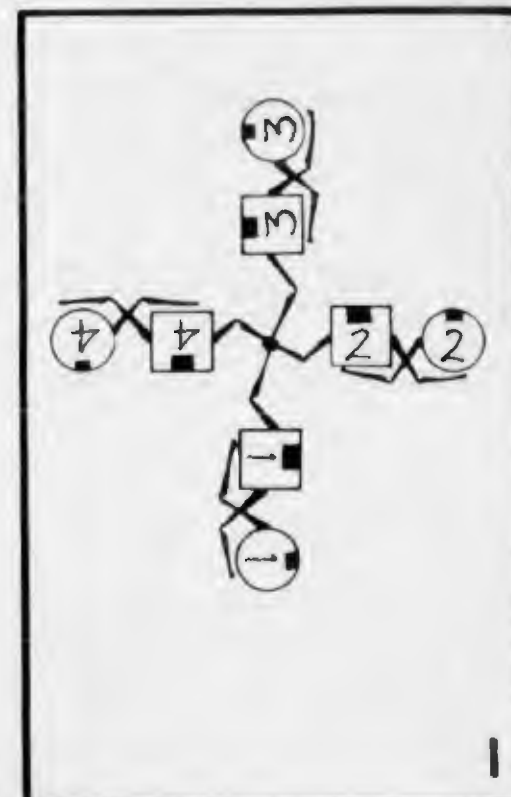
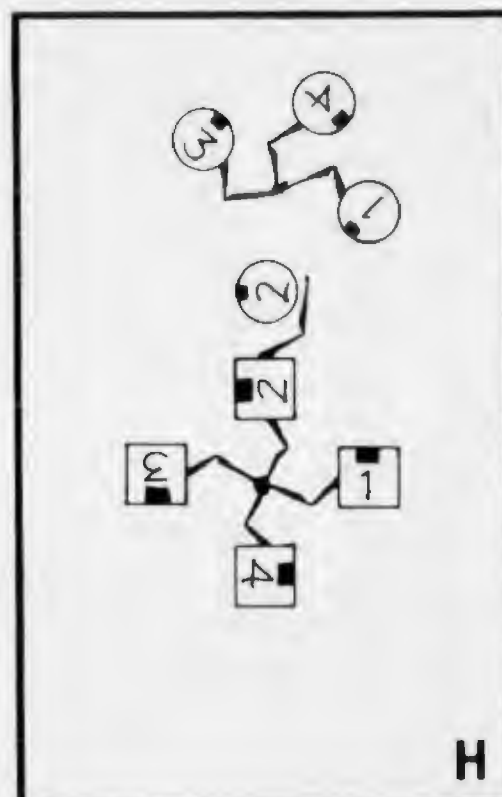
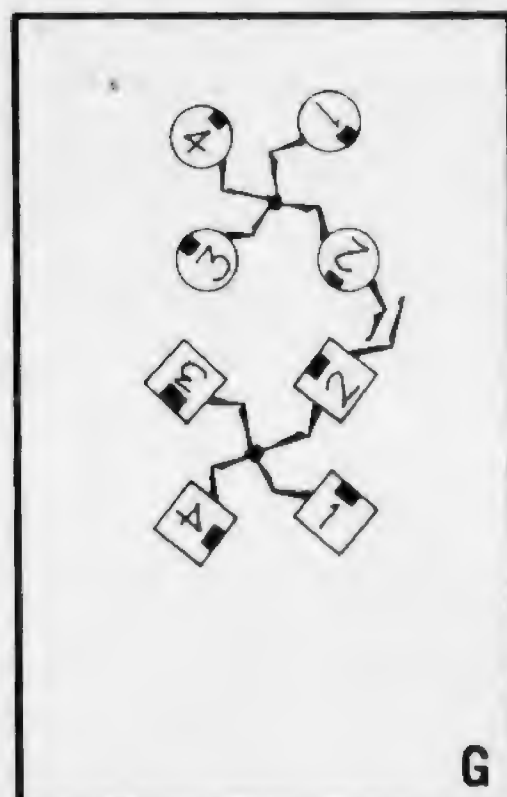
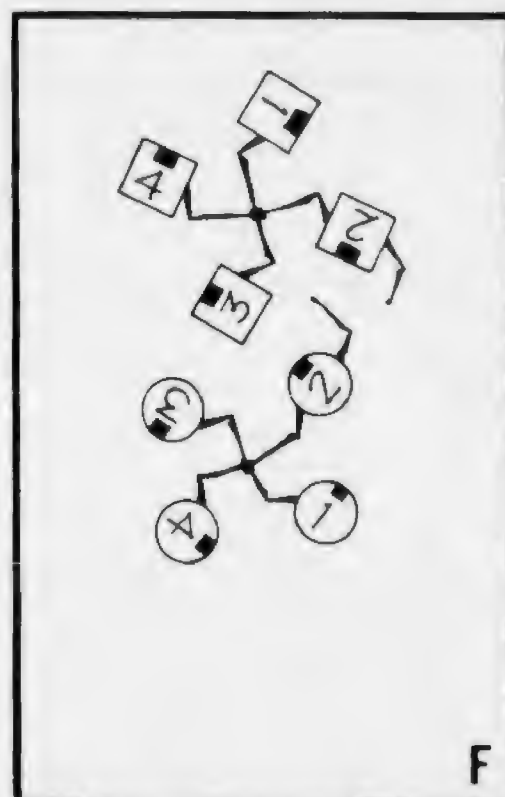
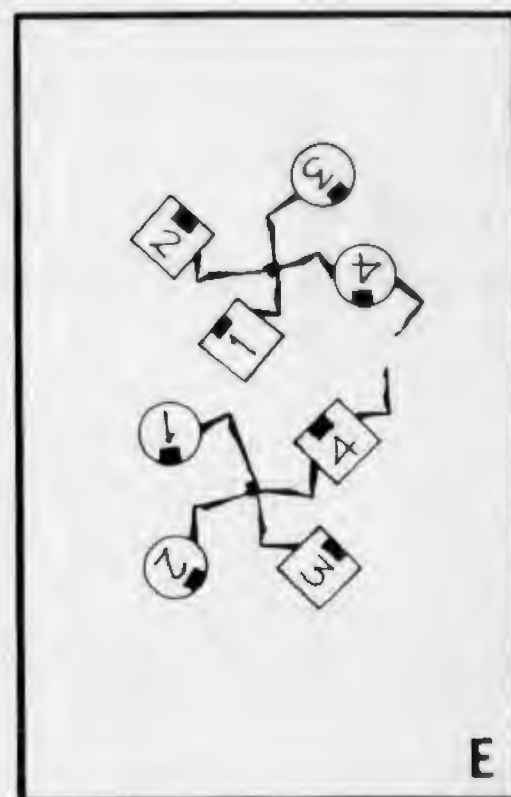
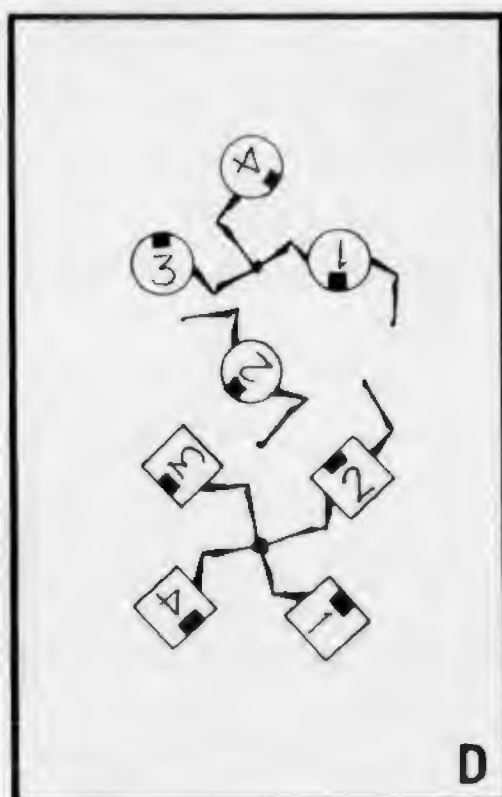
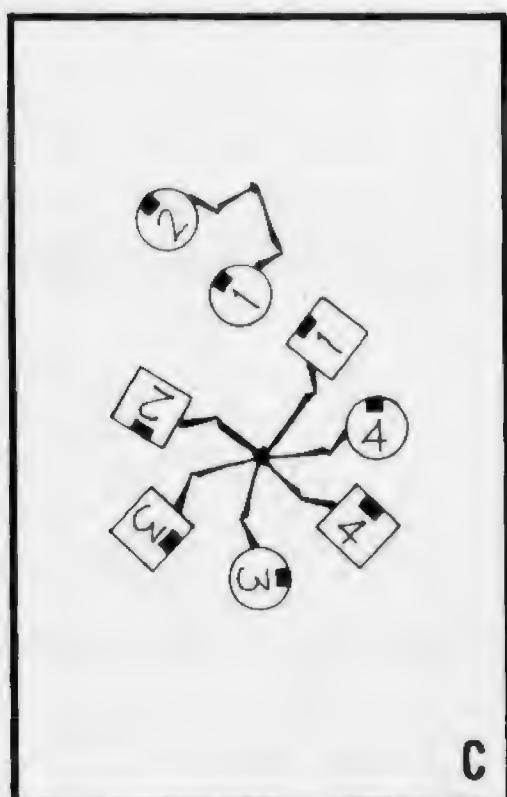
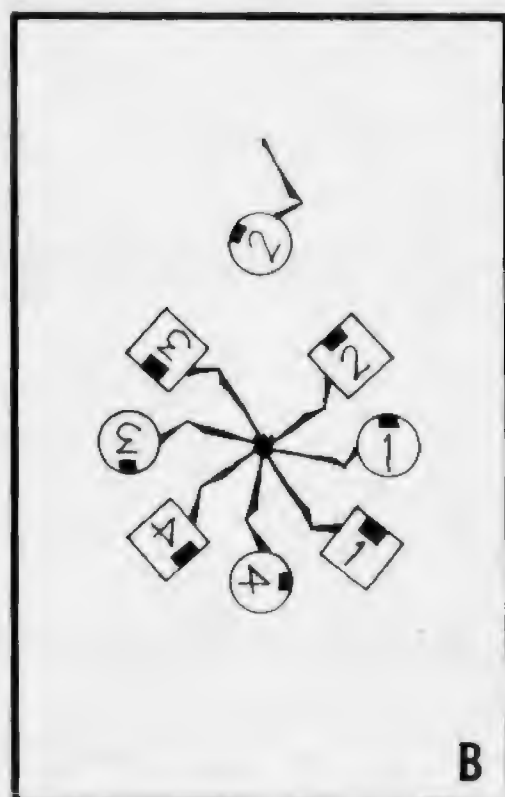
What you see here in diagram form is shown in color photography on page 8 and 9 thanks to the Bruce Johnsons and their Santa Barbara dancers.

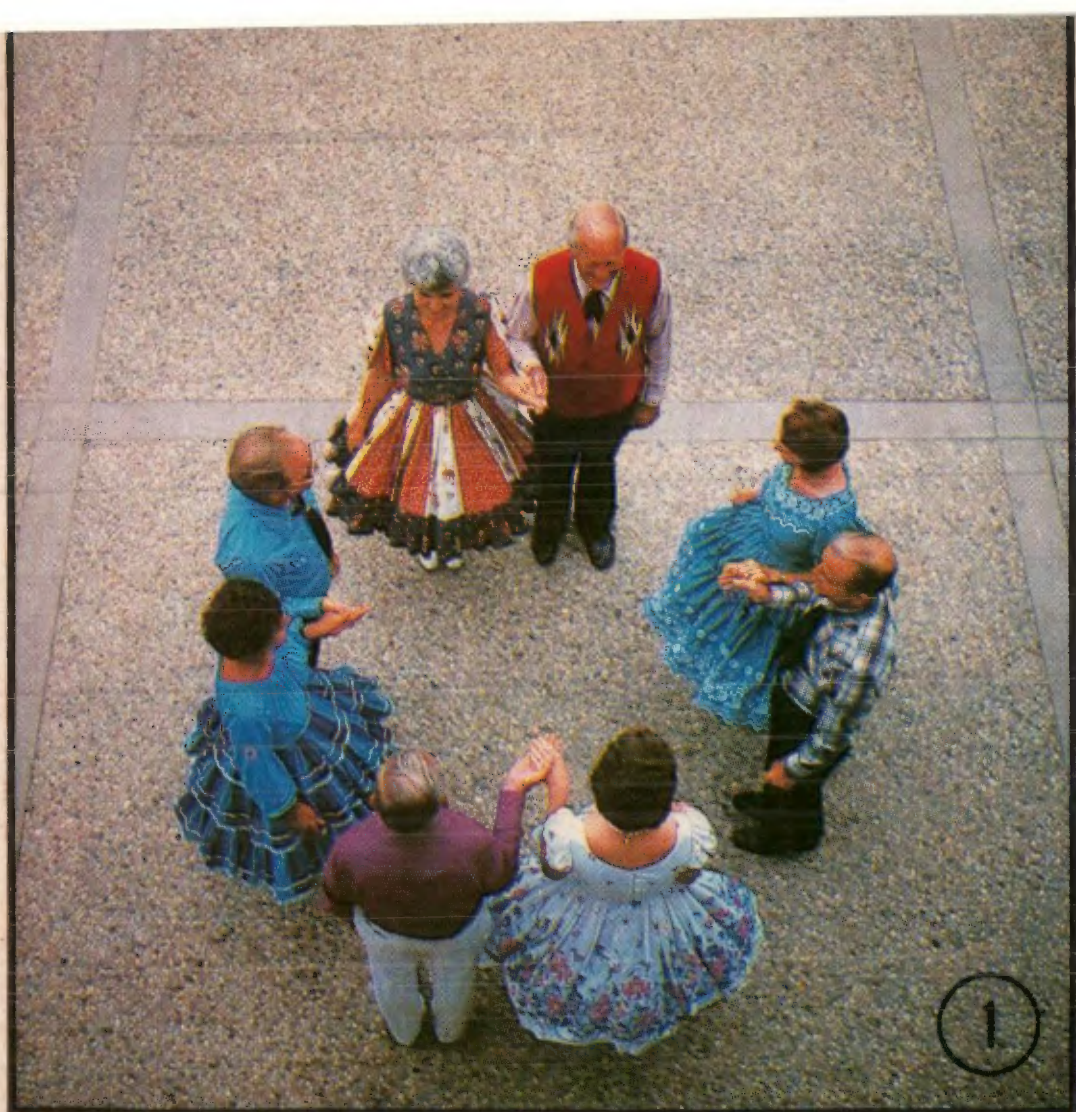
The opening calls starting from a square (1) might go something like this:

Eight to the center with a right hand star (2)
Back by the left (A) not too far (3)
The second lady out (B)
And you form two stars (4-C)
One like Venus, one like Mars

The order of the dancers does not change in this traffic pattern. The lady who is indicated to start the second star will move one position past her home spot and then, without wandering away from the pivot point of the eight-hand star, will create with her right hand the hub for a second star. Those in the left hand star will continue to move and as each lady, in order, reaches the number three spot, she reaches out with her right hand to join the second star (5). The next lady to join would be number four and finally lady number three, so that there are two stars that slightly overlap or mesh like two gear wheels (6).

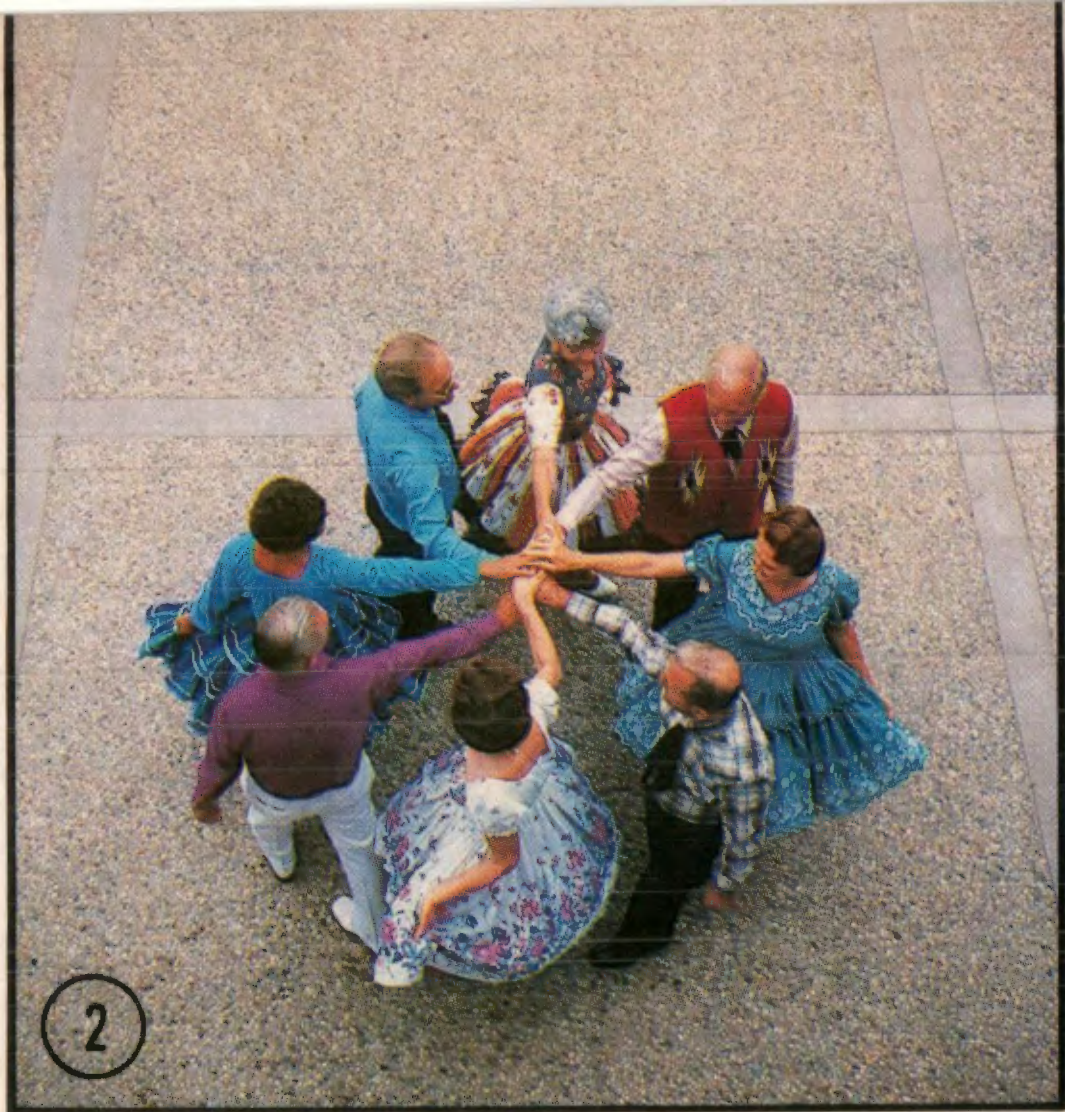
The girls go in (D) and the men go out (7)
And you turn those two stars round about





Starting with the lead-off lady (in this example, lady number two), the couples will change, each lady going in front of her man on a one-for-one cross over so that, momentarily, one lady is leaving the right hand star to join the left as her partner follows slightly behind, leaving the left hand star to join the right. All during these changeovers, the two stars are kept intact, and only one couple at a time changes with the lady preceding her partner in each instance. The caller may keep the two stars intact for one revolution, the men in the one and the ladies in the other, to show off the meshing action.

Following the call and starting with the active number two lady, the men will switch with their partners (E) one for one until all the men are in the right hand star and the ladies in the left hand star (F) keeping the two stars



close enough so they continue to mesh. Then,

**The girls go out and the men go in
And you turn those two stars round again**

One at a time the couples trade over to put the men in the left hand star and the girls in the right hand star (8).

**Now find your honey, pretty little maid (G)
Pick up your partner (H)
And star promenade (I)**

The men, retaining their left hand star will, one at a time, starting with active couple number two (9) each take their lady from the right hand star and end the action in a star promenade (10).





Some Guidelines We've Run By

by the Editor

AT ONE OF THE leadership conferences we conducted a few years ago a square dancer asked us "What's your philosophy of square dancing?" I can't quite remember how I answered the question at the time but I've often thought about it since. I remember hearing "Pappy" Shaw express, on a number of occasions, that to reap the full value of this activity, we should "... keep it simple, keep it folk." To me this meant that in order to make the activity available for the greatest number, it should not be loaded with barriers, with detours that might detract from its simple purpose of providing joy. Breaking it down to its simplest denominator and forgetting, for a moment, the problems of complexity in the dancing itself, let's look at the activity as a whole and make a point of avoiding *anything* that will hurt or embarrass *anyone*.

It may be true that in any gathering of men and women, there may be those who enjoy a slightly off-color joke, but if the telling of such a joke over the microphone to a floor filled with dancers might embarrass or hurt even a single individual, it's simply not worth the risk of telling. Save it; tell it when you're sure the small, intimate group you're with will understand and will enjoy.

When it comes to the dancing itself, we realize that different individuals have different ideas of the fun they derive from square dancing. The one essential thought we have here is the importance of avoiding rough or uncomfortable dancing. An individual dancer

No one in this activity has ever been unimportant, as far as we've been concerned. The individual who nurses along a club of only two squares is just as important to square dancing as the person who directs a much larger group. Both are in a position of making square dancing available to others. The phenomenal growth of square dancing in recent years has largely resulted from the unselfish attitude of the many who share their time and energies. We hope that this magazine has successfully reflected these feelings over the years.

may enjoy reverse twirling another, making an unexpected turn, kicking, bumping or doing something else that may never have been taught. However there is chance of hurting another, and because actions of this type often deprive dancers of the joy of moving uniformly, they are best left out. For this, as much as for anything else, we appreciate the efforts of the Callerlab Standardization Committee in offering to the activity a uniform method of doing the various figures without being embarrassed or physically damaged.

There are two essential points, we might call them "no no's," that stand out loud and clear in the list of 10 Commandments for the activity. One is the importance of not drinking before or during a square dance, and the other is the encouragement to avoid competition in this cooperative activity. Both Legacy and Callerlab have seen fit to add resolutions to their bylaws that treat these subjects. You might take a look at two of them and be sure they're included in your own set of guidelines.

Resolved: that Callerlab go on record as being opposed to [contests] in square dancing, in the belief, or conviction, that square dancing is founded on cooperation between dancers and among callers. Any attempts to pit dancers against each other or caller against caller could detract from the spirit of friendly cooperation and should be discouraged.

Resolved: (from Legacy) that all leaders and publications should educate the square dance world that for the best interests of the activity, dancers should refrain from partaking of alcoholic beverages before or during square dance events.

So, perhaps when you come right down to it, it isn't so much a philosophy as it is a direction that we have stayed with over the years. There are a lot more "do's" than there are "don't's" in this activity. Do have fun, do make friends and do help to promote, protect and perpetuate this great pastime.

*We may only be skimming the surface
but let's talk about the*

Caller's FOUNDATION

IF ANYONE GETS the credit or the blame, it's likely to be you. But because somewhere along the line and for whatever reason, you decided to pick up the microphone and call square dances — by that very act, you became a professional. There may have been a distinct need within your area for someone to call and teach. There may have been no alternative and if you didn't accept this responsibility, there simply would be no square dancing in your community.

Calling may be your one opportunity to appear in front of others, to entertain them, to show them a good time *and* to let them see what a dandy job you can do. Many individuals who call are attracted through the ego route. Their wife or someone else may have told them nice things about their voice or complimented other abilities and they may have believed it. At any rate, having accepted the mantle of caller, you recognize (or you *should* recognize) that the position is not without its responsibilities.

As a caller you realize that first and foremost, before even becoming an entertainer, *you are a teacher*. As a teacher, you have a responsibility to those who come to you and say, "We are looking for something (perhaps it's friendships, a recreation, exercise or any number of things). We put ourselves in your hands. Teach us to be square dancers."

In an instance like this, you are the middleman, not the star. Most of the non-dancers don't know you from Adam (or Eve). They are asking that you introduce them to this activity and, as the person in the middle, it is your privilege to bring the two — the dance and the dancer — together. The fact that they've come through the front door in the first place means that they have a sincere interest, or at least a curiosity, in what square dancing is all about. So, as the teacher, you have the responsibility of seeing them safely through their learning period.

Are you ready? Oh sure, you know the basics backward and forward. You're qualified to call a pretty good dance once these people have some of the basic movements under their belt, but can you start in, right off the bat, and show them a good time with just a limited amount of basic knowledge? This is important.

And, how are you at dancing? Can you set a good example? Right from the start, do you introduce the newcomers to the correct way of doing each of the basics and do you have the patience to go back over and over again to gently reteach, to drill and then reteach again until each of the movements can be danced automatically, smoothly and to the music? This is a big part of your responsibility, but it's not all.

If you're teaching, have taught for several years or are about to teach square dancing to others, then you may have worked out your own system. You may have carefully gone through the Caller/Teacher Manual* and other source books in laying out your lesson plan. That's all well and good. To do any less would be starting out unprepared.

The profession of teaching and calling square dancing should be no less important than that of any other profession. Consider the subjects an individual must take in college in order to become an architect, a business executive, a music teacher, etc. Certainly, not all of the courses are right down the line within that particular specialty. The architect must learn something about history and geography. The music major is required to learn something about language and the business student about grammar. All of this helps provide a foundation for the individual who will eventually be working in a particular field.

It is also important for the men and women grooming themselves to call and teach others to dance to know how to work with people. Unfortunately, there are no college courses, as such, for callers where they can receive

critique by experts. A week-long callers school will attack, in depth, some of the technical skills, and, depending upon the capabilities and time limits of the staff, may touch briefly on other aspects. However, when you look at the importance of the techniques of working with others, then you see the significance of locating a Dale Carnegie course, attending a general clinic for all types of teachers as well as checking the local library for books covering the various skills necessary for imparting knowledge to others.

In recent years, square dancing has moved along a line reflecting the abilities and skills that callers have learned from each other. Callers' schools, callers' note services and various periodicals have, for a large part, done "instant replays" on the same subjects over and over. And, yet, if the callers are to provide a foundation for the new dancer, they, the callers, need a foundation of their own.

Attitude, Sensitivity, Judgment

Check the foregoing article aimed at the dancer and note the importance placed on the caller's attitude and judgment. Realize the significance of teaching correctly right from the start and understand that to introduce some things in a hurry or skipping them all

together with the idea of correcting them later on is only kidding oneself. Bad habits overlooked or attitudes not correctly directed in the beginning are often difficult or impossible to turn around later on.

The recently published CallerText* contains within its 640 pages a storehouse of information that is imperative for callers to possess, to be sensitive to the dancers' needs. They must know instinctively when the dancers have been on their feet long enough. Personal sensitivity should tell them when the "work" portion of the evening should be concluded and when the remaining time should allow the dancers to relax and leave on an upbeat.

Much of what the dancer learns is picked up by observation. The caller's attitude toward square dancing, the respect with which the activity is treated, the friendliness shown to the dancers, the little extra effort taken to make the dancers feel at ease — all will be emulated by the dancers, first in class and eventually as club members.

*The Caller/Teacher Manual and the CallerText are available from the American Square Dance Society (see Shopper's Mart at the end of this magazine).



The World of Square Dance Travel



IT MUST HAVE HAD ITS ROOTS somewhere in the early years of this country, when itinerant dance masters traveled from one community to another teaching the social graces of the day through the pathways of American dancing. While the dances have changed a bit, the role of the traveling caller has played a big part in the development of square dancing over the years. The traveling dancers did their share as

they took their dance forms with them when they left the original colonies and headed west.

Seeing America and the rest of the world through the eyes of square dancers has become a valued segment in the lives of many who enjoy this recreation today. We can remember early cross-town bus trips with our Rip 'n Snort club, joining the dancers in one of

ALASKA-Here's One That Might Interest You

A two-week special for square dancing is planned by ASDW in August, 1986. It will cover Vancouver, British Columbia, including Victoria plus admission to the British Columbia Expo '86 slated for Vancouver. Then a seven-day cruise through the inland waterways all the way to Anchorage, Alaska. Square

dances will be held both on land and sea. If you're interested, let us know and we'll send you information.

Remember: Square dancing is fun, so is travel. Put the two together and you have an unbeatable combination. Becky and Bob Osgood will lead this one.



The luxurious Cunard Princess will be home for square dancers on the ASDW 1986 cruise to Alaska.

Jack Hoheisal's clubs across town in 1948. When the Diamond Jubilee was held in Santa Monica, California, on July 13, 1950, attracting some 15,200 dancers and more than 35,000 spectators, many dancers discovered for the first time the fun of car-pooling and coming in from another part of California or from adjoining states to take part in a single square dance event. With the National Conventions starting in 1952, traveling dancers joined representatives from almost a dozen different countries, from all of the 50 states and Canadian provinces to participate in these "big ones."

The military stationed overseas gets a large share of the credit for introducing square dancing around the world and while travel to many of these foreign lands was a "part of the job" for many servicemen and their families, it was their travel to these countries which spread square dancing throughout the world. In the mid-1950's, invitations went out to a limited number of caller/teachers in the U.S. to come overseas and share their knowledge. From this grew an interest on the part of the overseas dancers and encouragement for

Please see **TRAVEL**, page 71

Keep In Touch-*with the world of square dancing*

WITH THE EXIT OF THIS PUBLICATION, many of you who have been subscribers to **SQUARE DANCING** Magazine will be looking for a continuation of square dance news, important dates, lists of suppliers and all sorts of valued information on your favorite hobby. We recommend that you subscribe to American Squaredance Magazine, P.O. Box 488, Huron, Ohio 44839.

Edited by Cathie and Stan Burdick, this monthly periodical brings the world of square dancing to your home each month. The Burdicks, long-time leaders in the world of square dancing, have played key roles in the formation and continuation of both Legacy and Callerlab. Honored a number of years ago with the Silver Spur award for their contributions to square dancing, their leadership role in the activity is reflected in each issue of American Squaredance.

Those who still have some issues to come on their current subscription to this publication will automatically be receiving the same number of copies of American Squaredance. Should you be one of these and if you are already a subscriber to the Burdicks' publication, then the remaining months you have coming with us will automatically be added on to the end of your subscription with ASD. If your current subscription with us expires with or before the December, 1985, issue, then we refer you to the special offer being made by the Burdicks and we suggest that you send a check for \$10.00 which will bring you 13 issues of American Squaredance for the price of 12. We think you'll be glad that you did.

INTERVIEW - Q & A

ON VARIOUS OCCASIONS we have interviewed numerous men and women attached to the square dance activity. This month, we turned the table and the editors of **SQUARE DANCING** interviewed Bob Osgood. This is part one of a conversation that will continue next month.

SQUARE DANCING: Last month, out of the blue, as it were, and without any previous warning, you told us that you were going to close up the magazine. Then in the same breath, you said that you're just as enthusiastic about square dancing as you ever were and that business is good. How do you account for what seems to be a contradiction?

BOB OSGOOD: As we said, what we want to do is to get away from those monthly deadlines that come with putting out the magazine — not the other things. We still enjoy our square dance friends and we have much to do in catching up with projects for The American Square Dance Society. We do enjoy taking part in our Asilomar sessions each year and we call for a small but amazing group of contra dancers on a regular basis. These pleasures, if anything, have increased over the years.

Q: What brought you into square dancing in the first place?

A: Essentially it was the fun. As a college student back in the 30's I was at a conference sponsored by the "Y" at a place in California called Asilomar. Somehow, I got pushed into a big circle to do a singing mixer-type dance and soon I was naturally and effortlessly meeting a lot of nice kids. It was a great means of getting acquainted. Later on, that first year, I had a chance to help at an otherwise unsuccessful college party which became a roaring success when we included simple mixers and a squares. What I was finding, both with the conference experience at Asilomar and on the college campus was that square dancing was a means of accomplishing a very important goal. It was the best method I had seen of bringing strangers together in wholesome surroundings to create an atmosphere of friendship and good will.

Q: Then what happened?

A: By September, 1941, I had graduated from college and traded the school books for a

Navy uniform. Stationed at first in the Los Angeles area, I became involved with others in providing a "home-away-from-home" for service personnel on their way to being shipped out and these simple squares, circle dances and Virginia reels did it again. They broke the ice quickly and they required no previous skill or knowledge. The achievement-value of the dance that brought neighbors together in America's early settlements was proving itself again. There's something about holding hands and moving to music and laughing a lot that breaks down mountains of barriers.

Q: Did this initial enthusiasm continue?

A: Indeed it did. The off-duty hours in 1942 and early 1943 allowed me to get involved with the area service centers and put on one-night-stands.

Q: Do you suppose that any of those involved in those early dance parties continued to dance after the war?

A: Oh, I suppose so. Sure, some of them would. But don't you see, square dancing wasn't the end of the line. It was the tool, the "open sesame" for accomplishing other things that were important — like bringing folks together in an atmosphere of friendliness.

Q: Go on, what happened next?

A: Well, once the Navy got into high gear, I moved into the Pacific. Before I left the states, I was shipped to several areas and when time allowed, I'd usually track down a place where folks might be doing some square dancing. The *fun* places to meet people were the USOs and other groups of that type. They undoubtedly laid the ground work of future square dancing for lots of men and women at that time.

Q: Once the war was over, did you jump right into calling?

A: Are you kidding? No one at that time ever thought of making money at square dancing, let alone earning a living. It was time to get resettled, raise a young family and, in the course of getting used to civilian life, find a local group in the area that did some square dancing. For the most part, here in Southern California, the only square dancing one would find was intermixed with international folk dancing. Somewhere in the middle of the

evening, an American square dance would be scheduled and there might be half a dozen aspiring callers, each hoping that his name might be drawn for the calling honors. It didn't take long to realize that a large percentage of those in attendance were just waiting for that one tip of traditional American dancing. It's interesting what happened to us at that point.

Most of us out here had heard the name of Dr. Lloyd Shaw. An impressive article in the *Saturday Evening Post* showed pictures of the Shaws with the Cheyenne Mountain Dancers, a group of young high-school boys and girls who were attracting attention across North America. Lloyd's older brother, Ray, was one of the early pillars of square dancing in our area and when Lloyd Shaw was brought to Hollywood to do the calling for the square dance sequences in Selznick's *Duel In The Sun*, Ray saw to it that his younger brother showed up at one of our dances.

We can't remember exactly what "Pappy" said, but it was something like "you folks shouldn't have to hide American square dancing in the background. It's a wonderful piece of our heritage and it appears that you have enough enthusiasm, both among dancers and budding callers, to start a separate activity." The year was 1946, and that was all the encouragement we needed. A half a dozen or so of us started calling — mostly one-night stands. There were no classes yet, with newcomers learning as they went along, being helped a bit by those who were veterans of the previous Saturday night session. Music was always "live" and thanks to the man named Shaw, square dancing had broken out into the open.

Q: What was the situation for callers in those days?

A: Judged on today's standards, no one knew very much, about calling or working with people. All we knew was that we were having a great time. They were mainly young men and women, just setting up housekeeping following the war, getting acquainted with new friends and stamping out bad memories with great joy and *fun*. Looking back, it never seemed to bother anyone if essentially the same program of dances was repeated every Saturday night. Take a veteran like Jonesy, one of the real old timers in the area who had

Editor's Note

Square dancing does indeed mean different things to different people. To some it's a challenge, a puzzle-solving pastime that stirs up one's competitive spirit and urges you at times to accomplish skills you've not attempted before. To others, square dancing is a relaxer, pure and simple. It can provide the individual with the reason and the opportunity to get together with friends on a regular basis and just have a good time. There are other reasons to dance, of course, but underlying it all, as far as I'm concerned, is the opportunity to have fun, to laugh a lot, to let off steam and forget the pressures of the "outside world." To me, this is what square dancing is all about — **Bob Osgood**

been calling since before the war. Dancers would be greatly disappointed if he didn't always use his Indian Square or Oh Johnny. Callers didn't have to worry a great deal about introducing new material all the time.

There were few if any, magazines available with calls, and callers' note services were virtually unknown. The major source of obtaining a different call was "borrowing" it from another caller, and callers would flock to someone else's dances and either sit on the sidelines to see what they might pick up or race out of the square, pull out their little black notebook and add the calls they had just heard. Most of the tricks of the trade were learned by watching other callers, sometime patterning themselves, lock stock and barrel, good along with the bad, from the other callers in the area.

Q: Weren't there other ways to learn to call?

A: Yes. Somewhere about that time we got wind of a callers' school conducted by Lloyd Shaw at his Cheyenne Mountain School in Colorado Springs. Being accepted into one of the summer sessions was like being inducted into the top fraternity on campus. Many applied, but only those who could be fitted into the small cafeteria were accepted. This is where it was in 1947, when it all truly began for many of us.

Barring earthquake or fire, this will be continued next month.

fashion feature



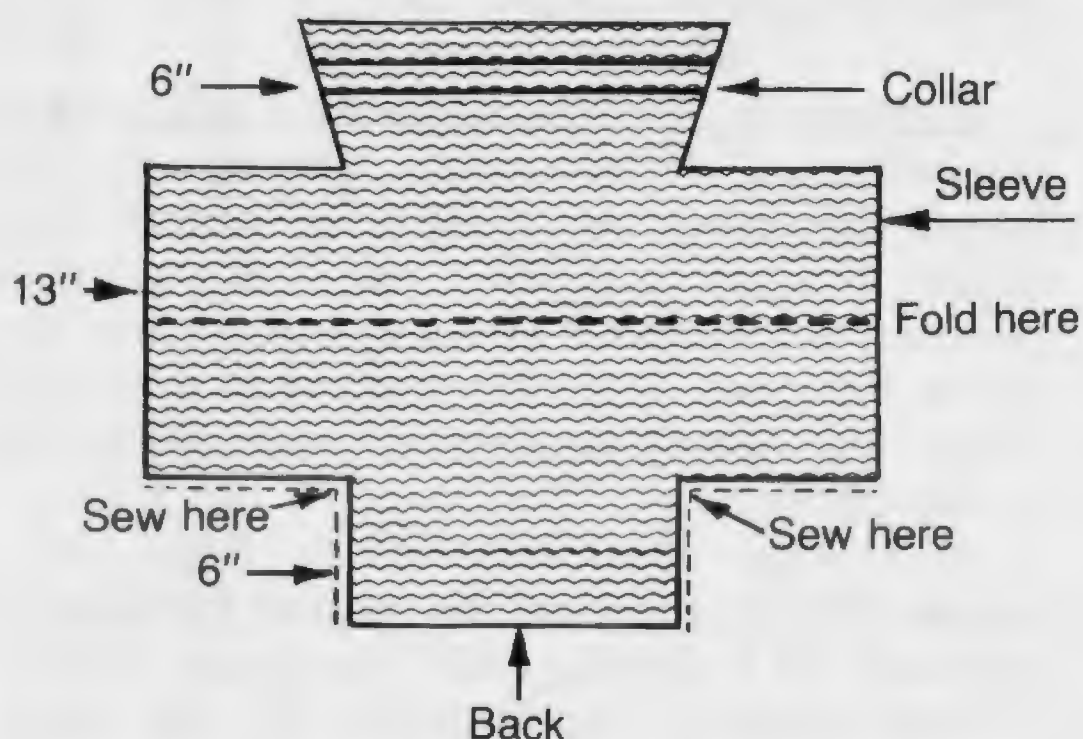
LADIES ON THE SQUARE

Knitted Shrug

by Tommi Herrington, Potter Valley, California



WHERE WE LIVE, colder weather and sometimes drafty halls have made this shrug very popular with the ladies. It keeps their arms and shoulders warm without being bulky and can be worn while dancing, if necessary, without being in the way.



Materials Needed

8 oz. knitting worsted (4 ply)
1 oz. white angora (or Unger Fluffy or Dazzle Aire)
#10 needles (or #10 circular needle) — Knit back and forth because of number of stitches

Angela Shadduck models Tommi's shrug.



Directions

6" Collar: Cast on 140 stitches with worsted. (For larger sizes use 160 or 180 sts)
Work in ribbing, K2, P2, for 1½".
Tie in white angora and continue to work in ribbing, K2, P2, for 3".
Break off white yarn and tie in (primary color) yarn.
Work in ribbing, K2, P2, for 1½".
13" Sleeves: Knit 2 tog. across row, 70 sts (80 or 90 for larger sizes).
Cast on 40 sts at beg of each of next 2 rows.
Knit first and last 4 sts in garter stitch. Work rest of row in ribbing — 150 sts (160 or 170 for larger sizes).

Please see **LADIES**, page 74

FASHION FEATURE



Sandy Thomsen, Santa Barbara, California, tops her rainbow-striped skirt with a bright red bodice, perfect for the holidays! The skirt in two tiers with a 1" heading forms a full circle. The boat neck dips low in the back, forming an attractive neckline along with a comfortable dance-line. Generous puffed sleeves allow freedom of movement. No trim needed; the colors make a statement by themselves. Hubby, Dave, is a perfect partner with his bright red shirt.

SOUND 3 DIFFERENT VIEWS

TIPS FOR THE CALLER

CERTAINLY NOT every individual who takes Cup calling is a trained expert in electronics or knowledgeable about the science of sound projection and yet, each night throughout the year hundreds, perhaps thousands of individuals, are unloading veritable tons of electronic equipment, plugging in the amplifiers, speakers and microphones, twisting a few dials and then spending the next two to three hours sending sound waves to tens of thousands of dancers.

At caller leadership conferences the question comes up repeatedly, "How do we get the caller to monitor his sound more carefully? So much of the time the volume of both voice and music is overpowering regardless of whether we're in the front of the hall or in the back!"

The complaints come in that the caller's music is too loud or it's too soft or if he has one of those little volume controls on his microphone (or even if he hasn't) his continual adjustments of the dial are abrasive to sensitive ears. The constant raising and lowering of the decibels is distracting and the music which is designed to accompany the call frequently drowns it out. A professional caller should know how to make these adjustments. The question asked so many times by callers is, "If one doesn't know how to handle a problem in sound, how does he learn?"

A Need for Greater Attention

Interviews with a number of teachers at caller schools indicate that *some* time is spent in talking about sound equipment. One caller-coach indicated that a full half hour was spent during the course of a week in explaining how to adequately set up sound and how to control it. Another caller/leader indicated that some time was spent at the start of the week's session but then as each caller took his or her own turn at calling for criticism, a certain amount of the critique is based on the use of the microphone and the sound system in general.

Of course, under controlled situations with perhaps just a square dancing in a moderately small hall, and with only a five-minute turn at the microphone, the student-caller is going to be on his best behavior and with the cautions of the instructor still fresh in his mind is more apt to do everything right. Take him way from the controlled situation, let him be in charge of the program and much of this experience could disappear out the door.

Clarity Loses Out

Apparently, callers, in the heat of an ongoing patter call or an exciting singing call, will forget all about the niceties of sound. The music will get loud, the voice may raise in volume to get above the accompaniment or, worse yet, may drop down so low that the all-important instruction calls are completely lost to the dancers.

And what about the duets, trios, etc., where two or more of the callers harmonize together on a singing call? The dancers seem to love them — occasionally. All too often, however, the duet becomes a duel — the participants become antagonists and the audio frequencies climb to a crescendo that often defies the dancers to interpret what is being called.

What's the solution? First of all, callers should continually be aware of reactions from the floor. Individuals who complain about the volume could be chronic complainers but chances are for each person who voices frustration over sound, there may be a dozen or more who are keeping the problem to themselves, thinking perhaps the problem lies only with their own hearing. But chances are, they will show their frustration in coming weeks when they simply fail to show up for a dance.

A very important step in the continual "product control" of the caller is some method of effectively monitoring sound. By his or her continuous standing just a few feet away from

the loud speakers, night after night, the caller could easily have lost enough hearing perception to be unaware of the fact that the sound may be deafening to the dancers.

Importance of a Way to Monitor

A form of monitoring whether it is with the caller's partner or dancer friends who may be on the floor could prove to be helpful. Checking the settings on the amplifier or using a sound meter to measure the sound will serve as additional assurance. Although a majority of callers use a monitor with music only, a caller

who is having trouble with his sound might do well to set up a monitoring system that will give him a mix of the voice and music exactly as the dancers are receiving it. This will tell the caller better than any other way perhaps, just what sound mix is going out to the floor.

In the event that you think we are putting too much emphasis on the need for more caller sensitivity where sound is concerned, just check dancers who have dropped out of the activity, or who no longer attend your club and see whether or not the lack of good sound-judgment could have been the problem.

THE DANCER SPEAKS OUT

by Dan McFarlan, Signal Mountain, Tennessee

I RECENTLY ATTENDED a square dance festival in a large hall that held 75 squares. As everybody knows, it takes a considerable amount of amplifying equipment to cover such a large hall with so many people. At this event the callers were using more than adequate equipment, of which they were no doubt proud.

Now square dance festivals and rock festivals differ in one very important aspect. At a square dance festival the audience must not only *hear* but they must *understand* what the caller is saying. Understanding is what this article is about.

At this festival, the sound level or volume was consistently too high. It is fine for the caller to be proud of his equipment, but turning it up too high destroys the understandability of what comes out of the system. When the sound level is too high there are more problems with reverberation, that is, the sound waves reflecting off the walls and arriving at the listener interfere with the sound waves that arrive at the listener coming directly from the speakers.

I have heard or read that the human ear has a threshold of sound level. If the sound level exceeds that threshold the ear fails to function properly. It may be similar to the effect of turning the volume on an amplifier too high and causing distortion. This brings us to another risk in using too much volume. If the amplifier system and the speaker system are not sufficiently designed and built to handle the higher output levels, distortion results, which in turn reduces the understandability.

Why are excessive volumes used by callers? I have two suspicions. First — if the dancers are not understanding the caller, they ask for more volume when in fact it may be too high already. There may be another reason for not understanding the caller. Speech is made up of two parts — the fundamental or natural sound frequency level of the speakers voice and the overtones or higher frequencies. These higher frequencies are created by such speaking actions as bumping the lips together and the hissing sounds created when using the letter S. If these higher frequencies are not present in the output from the loud speakers, much of the understandability is lost. Many people have the habit of turning the tune control on an amplifier down because of their personal

preference while listening to music. This should not be done when speaking through an amplifier system and when understandability is vital. Keep the tone control turned up for better understanding.

My second suspicion for why callers use excessive sound levels is that they may be losing part of their hearing as a result of constant, direct exposure to the required high levels of sound. All or most callers stand within five or six feet of the speakers and are thus more exposed to the effects of the sound than any of the dancers. It is a known fact that people and their clothing absorb sound thus requiring some adjustment of the output from the amplifying system as the number of people increases. It is suggested that the caller get some feedback from the dancers themselves. Some callers may feel that asking for help with the sound level indicates a lack of professionalism, but please remember that it is the dancers who must hear and understand, not the caller. Have the tone control turned up before asking the dancers if they can hear, otherwise they won't realize that they can't understand because of the lack of the higher sound frequencies and may ask for more volume when that is actually not the problem.

SOUND IN THE YEAR 2000

What Will Our Sound Systems Be Like 14 Years From Now?

A LONG WITH ALL the other anticipated changes that could happen for the best, the all-important public address system is bound to be affected. When we think back a number of years to the way early portable sound equipment was and then compare it with what we have today, we can see that with the vast improvements in electronics, sound equipment has undergone some changes.

It wasn't too many years ago when equipment was both bulky and non-automated. At that time it was far less than adequate. Even then we would look at what we had and compare it with its less adequate predecessors. In recent years not only has much of the equipment been reduced in size, thanks to transistors and other miniaturization, but the caller/teacher today has the ability to raise or lower the music volume by a simple twisting of a dial that is connected to the microphone. The round dance instructor, working from the center of the floor with an almost invisible headset and transmitter, cannot only work free of an umbilical that attaches him physically to the sound system but by a touch of remote controls can lift the needle and replace it on a record player located many meters away. As in many

cases where electronics have stepped into the field, development is a constant on-going process. We tend to say, "We have it all. What more could we possibly look for?"

If you've danced to a popular caller or round dance cuer who works every night utilizing his accompaniment records over and over again, you may on occasion have groaned at the poor fidelity, scratchy surface-sounds of the needle running across an almost worn out, dust-filled groove of the plastic record. Possibly you've become aware of the compact discs now available in record stores that are played with a laser beam thus avoiding the contact of needle against plastic. This could be in the cards for square dance records of the future.

A few years ago, a dance hall that could comfortably accommodate 25 squares may have been equipped with 12 speakers, six on either side of the hall. In time it was realized that the speakers were fighting each other and the number was cut down to four, two in front of the hall and two in the rear. As years moved on and speaker equipment improved, two speakers at the front of the hall proved adequate. Then, along came column speakers,

*Please see **SOUND**, page 74*



What's happening in the lives of
Manning and Nita Smith?



With Their Dancing They've Come Full Circle

BY THE TIME we first met the Smiths, they were already "old-timers" in the world of square dancing. Manning's first brush with the activity was as a student at the University of Texas and when Manning and Nita were married in 1939, they were both working in a summer camp where square dancing was featured as part of the program. "They were the simple Texas star type of fun squares," remembers Manning, "and the rounds stuck pretty close to such dances as the Var-souvianna, Schottische and Cotton Eyed Joe."

There's been a lot of water under the bridge in the more than 40 years that have separated the Smiths' early dance experiences from the present and, in those years, the Smiths grew to be among the best known and strongest leaders in the activity. Starting out calling the squares and teaching the couple dances, Manning and Nita soon found themselves in a leadership role in the fast growing field of round dancing while still retaining their stand that squares and rounds belong together. This position was recognized a few years ago by their induction into the Square Dance Hall of Fame and Manning's receipt of Callerlab's Milestone Award.

Joy of Movement

For years Manning and Nita were among the most sought after leaders for square dance and round dance vacation institutes and, until recently, their round dance leader courses, in Texas and Oklahoma, offered much to teachers and leaders in the round dance field. Watching the Smiths work, one is quick to recognize that what Manning and Nita were presenting was not dancing per se, but the joy and fun of movement to music and the friendliness of dancing with others.

On the side (as if they didn't have enough to

do already) the Smiths set up a petticoat manufacturing firm, "Fashions by Nita Smith," with its headquarters in Bryan, Texas, which is located not too far from the Smiths' family residence of more than 44 years.

As business and family demands kept the Smiths more closely anchored to their home area, Manning soon discovered that the dance activity was coming full circle for him and he found himself back into a part of the activity that he enjoys so much — working with young people — college-age students. Today Manning continues to be in constant demand, doing almost the same one-night stands that he started out with almost 45 years ago.

Keep It Simple

For Manning, this is where the fun is. The groups he works with are usually large ones, although the sizes vary and he says with pride, "... I've developed certain things that I know are bell-ringers. ... I can get people to dance within the first five minutes and once I get them going, I don't follow any set program ... I ad lib the whole thing ... If they're doing well I just keep on going. Over the years the program hasn't changed a bit, as far as I'm concerned."

It's obvious that Manning enjoys this opportunity to share square dancing with others: "I was doing an evening for the medical students here not long ago and I had almost 300 from the freshman class taking part when one of the 'big ol' boys,' an upper classman, came up to me during one of the breaks to remark, 'Look at that! Everybody's smiling.' Now, doesn't that tell you something? It's as though he'd never seen anybody smile before."

Nita, who is just as delighted with the results of Manning's efforts, indicates that one of

Manning and
Nita Smith
inducted into
the Hall of
Fame in
1971.



these programs always includes visiting couple dances, some of the old favorites like Birdie in the Cage (and they love that), some simple couple dances and *always* a Virginia Reel. "It's just unreal what a need there is for one-night-stand introductions to square dancing!"

The Smiths' two children, Sherry and Manning Jr. (Dee) and their grandchildren, still get together as time allows. Dee, a Lieutenant Colonel with the Air Force, is stationed at NASA and is leading a group of 30 who are dealing with experimental cargo, planning for the space shuttles.

Manning, who has been around a long, long time and has been active in all phases of the dance picture, was asked his opinions regarding the activity today and what he thought of today's callers. "The younger caller coming up doesn't realize that he has to *give* before he receives," points out Smith. "This is something that is true in everything we do. We hire somebody and they have a job to do *before* they get paid. When I look at some of the callers today, they appear to be unwilling to do anything for free. It wasn't that way when I started out. Callers paid their own expenses. This is what attracted others to the activity and this is where we seem to be missing the boat in square dancing today. Pappy Shaw used to tell us, 'Keep it simple, keep it folk.' In several respects I think we've lost sight of much of that today."

Looking back over the years and at the many men and women whom he taught to dance, Manning feels that there is an importance in the dance that should not be overlooked. "A man who can dance well is first of all an outgoing person. A new senator over in

north Texas was in one of my groups ten years ago. A director of NASA was on my first square dance exhibition team. His name is Gerald Griffin and he was one of the sharpest individuals I've ever met. We saw him not long ago, and he told us that when he graduated he went to work for the Boeing organization in California and, as time allowed, he taught dancing to some of the people in his area. We were especially impressed when he said, 'You wouldn't realize the impact the ability to dance and teach others to dance has had on my career.' Think about it. Isn't that wonderful?"

An observation from Nita is that it's the simple one-night-stand type of dances that will attract the large crowds. At the same time and at the same college it was difficult if not impossible for a group forming a campus square dance club to get even three squares involved. The problem here and elsewhere apparently is that too many people are taking square dancing just too seriously. They're missing much of the fun!

Here Manning fills in. "It's a shame that there aren't new callers coming along who understand this. They all have to discover for themselves that the simple, uncomplicated fun form of square dancing is a cinch for being a success."

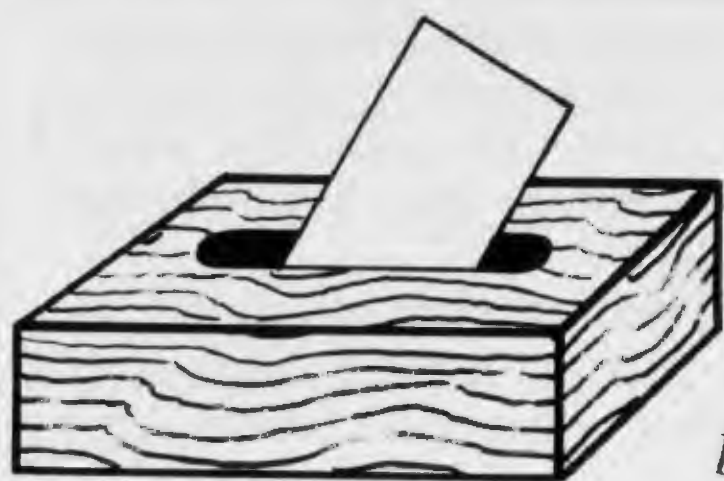
If being busy is tantamount to being happy, the Smiths with their square dance business, their family and their many friends with whom they keep in touch, are indeed happy people. They have given so much of themselves to the growth and joy of the activity. We must never let them go.

If you'd like to get in touch, here is Manning and Nita's address: 201 South College Avenue, Bryan, TX 77801.



Dancing
sweethearts of the
1957 cover of Sets
in Order Magazine.

Dancers VOTE



at the door

by Jim Mayo, Hampstead, New Hampshire

I AM UNCOMFORTABLE writing this article because it represents a position different from that with which I have been associated for some time. I feel I must write because so many people have "rallied around" the recent Legacy survey and cried out that we (callers) are not hearing what the dancers are saying. I do not agree with this view and I believe it's important for someone to take up the other side of the discussion.

The basis for my disagreement is that square dancing is a free market place — at least in metropolitan areas where several dances are within reasonable reach of most dancers. Our customers vote at the door. They are free to attend whatever dance they wish and by their attendance they cast a truer vote than the one they put on paper in response to a questionnaire from Legacy. (I do not wish to diminish the importance and usefulness of the Legacy survey. It is important and we should pay attention to its conclusions but we should not regard it as the only available information.)

A Choice is Important

Many callers charge for their services on a percentage basis and thereby state their commitment to a belief that they are serving the needs of their customers. In a rural area the customers may not have much choice because the program must serve the needs of the least experienced and/or committed dancers in order to draw enough people to the program to have any dance at all. However, in areas like Eastern Massachusetts where I call, we have dance programs in many towns and any dancer can choose from several within 10 miles of home. In such areas I think we must respect the choice that dancers make by their attendance as the ultimate statement of their

wishes.

You might say that the dancers have no choice, that only one Callerlab program is offered in the area and anyone who wants something different has only the choice to drop out. That's not true. Callers differ in the way they present the Plus program (and the dancing experience). Some are committed to dancer success while others believe that dancers want to be challenged and are willing to "breakdown" quite a lot in return for more "interesting" choreography. We offer workshops, some Mainstream dances, several varieties of Plus dances and a variety of Advanced dancing. All of these are regularly available in the Northeastern Massachusetts/Southeastern New Hampshire area.

Leaving myself out in the interests of objectivity I look to dancer support of the various programs as a basis for deciding what dancers want. All of this is subjective because no one has really found a way to measure but I do not detect strong dancer preference for smooth, comfortable Mainstream dancing. I hear

Jim Mayo, first chairman of the board of Callerlab — The International Association of Square Dance Callers, recipient of that organization's Milestone award, is a member of the Square Dance Hall of Fame. With his involvement in such a broad sector of the square dance activity, Jim nevertheless continues to teach beginners, call for clubs and, starting next year, will be going full blast in a program of travel calling. We take this opportunity to thank Jim once again for his many contributions to this publication, particularly in the field of caller-training.

dancers complain about callers who "stop the floor" all night but those callers are booked for return engagements and the crowd seems just as large the next time. A really large dance in our area is in the 20 to 25 set range. I have seen such crowds at Mainstream, Plus and A-2 dances in the past three months. I see dancer support for callers who have a reputation for "easy" dancing (some say boring) to be at least equal to that for the callers who can be counted on to leave at least half the floor standing all night long. What can I conclude from this "on site" dancer vote?

My conclusion is that we have a pretty good program in place that is doing a good job of serving a wide range of dancer interests. The people who have made it in having survived our initiation rites (the beginner class) can find dancing to suit their needs. The one clear problem that the "vote at the door" identifies is the people who are recruited to our classes and then do not continue.

Recruiting is Down

The one real change I see in the past decade is the rate of dropout during class. We used to keep nearly everyone who ever came through the door all the way through the class. Now we regularly lose at least half. We have always lost within the first year nearly 2/3 of those who graduated and that, so far as I can tell, is still true. Our real problem is that we are not recruiting as many as we once did and those we recruit are required to learn at a bruising pace that causes many of them to give up.

I believe that much of our recruiting problem has to do with factors that are beyond our control. Many families now have two full-time wage earners and today's young people are less inclined to make commitments to long-term learning problems than was true 20 years ago. Furthermore, the available recreations are more abundant than they were and couple relationships are more fragile than they were. We can't do anything about those changes so let us look hard — all of us including callers and clubs — at the things we can control. Principle among these is the class.

Two Alternatives

We can cut the learning pace in two ways — teach fewer calls or extend the learning period. Teaching fewer calls would require that we provide a place to dance for those who had learned fewer calls. Extending the learning period requires that the learning group be large enough to support itself. Both of these suggest to me that areas with a high popula-

INVOLVEMENT: Long a subject of discussion is the role of the individual involved almost 100% in the politics of square dancing. Serving as a club officer then moving from club to association and on to other leadership posts is a situation that should be considered. He, or she, has little time left for dancing.

Should the role of club officer be secondary to the part the individual plays as a dancing member of the club? Something to think about.

tion density should set up area training programs. Classes and learner-oriented dance programs could be jointly sponsored by several clubs.

Let me be blunt! In my area clubs are so possessive of the new dancers they recruit that they will *not* cooperate and *all* of the classes in the area push the students too fast and prepare them inadequately for the club and/or area dance program. Our problems will not end until that situation changes and it is totally out of the callers control. Clubs sponsor and control our classes and if a caller tried to recruit a class in the hope of doing what he (or she) believed was right they would be unlikely to get any help from dancers and would, in all probability, incur the anger of the entire square dance community.

Club Involvement on the Wane

Let me note in conclusion that one of the messages that the Legacy survey sent us with great clarity is that dancers like *least* the *club* involvement in today's square dance activity. Club responsibility and club involvement is very low on the dancers' satisfaction list. Joint sponsorship of class and new dancer activities would reduce the commitment that the club requires of its management and might make that job a little less onerous. Most of the clubs that have ceased to operate in our area have done so because they could no longer get anyone to serve as officers. Many have gone out of business with adequate treasuries because the position of president could not be filled.

Let us give the survey results an open and unbiased observation but let us also use other sources of information that we have available to identify the problems. Folklore and the survey tell us that square dancing is too complicated but the votes at the door do not support that conclusion. The votes at the door do tell us that square dance class is too demanding. *Fix It!*

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



AS SOON AS the word was out regarding the exit of *Sets in Order* **SQUARE DANCING**, we started getting letters. Here are excerpts from just a few. (Wish we could have printed them all.)

"It is hard to realize that the May, 1961, issue was the beginning of a friendship that so far has lasted 25 years; a short span in the 37 years of publication but, nevertheless, a vital phase in our journey in square dancing because many times we only had you to turn to when assistance was needed . . . We shall miss our monthly contact with a part of our square dance world, but most of all we will miss the Osgood philosophy!"

Art & Blanche Shepherd, Christchurch, New Zealand

"In my 50 years of calling I don't think anything has influenced the square dance activity more than **SQUARE DANCING** Magazine (Bea and I still call it *Sets in Order*). It has kept the true philosophy of square dancing alive throughout the years and has offered a masterful coverage of educational and innovative guidelines and ideas for callers and dancers alike. It's like losing an old friend. We're sad to see it go . . ." Al & Bea Brundage, Jensen Beach, Florida

". . . 'Sets' has been the square dance 'Bible' for callers and square dancers alike, since the first issue was published in November, 1948. It will be sorely missed, as no other square dance publication could hold a candle to it for the information it provided to its subscribers. May I take this opportunity to wish you and Becky the very best that life has to offer and to thank you for all of the hard work that you have done for the promotion of our favorite recreation and pastime — square dancing over the past 37 years."

Fenton "Jonesy" Jones, Glendale, California

"You certainly put out the 'big news for the year' — and your many friends everywhere who vigorously appreciate all the many things you have done for the good of everyone will miss **SQUARE DANCING**, but are understanding of your desires to have a little change from 444 monthly issues (of which we have subscribed for almost the entire time since we took our square dance lessons in 1947, from Goldie Aakhus).

"You have made many highlights in the life of Howard & Peggy, including the Silver Spur in 1956, and the opportunity to take a group of our friends to Europe in 1966 as a part of an Osgood tour (our only trip to Europe — and it was great!). Perhaps before the last issue you will review all the Silver Spur members — we remember some, but not all — be nice to know."

Howard & Peggy Thornton, Midwest City, Oklahoma

"It was with deep regret and sorrow to learn of [the] closing of the *Sets in Order* Magazine. You have had the most informative square dance magazine ever printed. It will be sincerely missed."

Bob Cheverie, East Holden, Maine

". . . I have used and looked forward to each issue for the past ten years and as a caller used much of the information you have published."

Walter M. Voight, Hobart, Indiana

"Will miss the magazine very much. Thanks for all you've done over the years — without backing from you two, I would have gotten nowhere."

Marshall Flippo, Abilene, Texas

"Your . . . decision to close down the magazine came as a surprise and I reacted in total disbelief! I am sure this was a common reaction — especially for the old-timers who grew up believing that Sets in Order was the foundation on which the movement was built! . . . I feel your thoughts and interactions will be with the square dance movement until you take your last breath because it is so much a part of you. And knowing this makes the change more acceptable."

Nita Page, Fremont, California

"It's difficult to say goodbye to a magazine that's been such an integral part of our lives for so many years both from the inside and outside. We know full well the many hours it takes to get each issue through all of its many cycles and out on schedule, and we remember the thrill of meeting the delivery from the printer each month and reviewing the final product that all of us worked so hard to complete.

"The four years we spent working on staff at "Sets" was an outstanding area of our lives and one we wouldn't trade for anything.

"As you well know that phrase, so aptly coined by Chuck Jones, "only the love must show," applies to so many of the worthwhile endeavors. As I look at those 444 issues of Sets in Order that stretch from the present back to November, 1948, only the love shows.

"From this great activity that you have so steadfastly promoted, protected and perpetuated for nearly 50 years will come a great ground swell of love and appreciation and we add our voice to the thousands who exclaim, "thank you Bob Osgood for all you have done, for all of us, and for touching our lives so profoundly."

Ken & Sharon Kernen, Albuquerque, New Mexico

"Your contribution has been great. You deserve a rest. Nobody else would do it with the loving care you have exercised. And, besides, it would drive perfectionists like you crazy to have someone else caring for your baby."

Herb & Erna Egender, Aurora, Colorado

"We will miss [Sets in Order] very much, and you will leave a large 'void' in the square dance picture that will never be able to be filled."

Don Hanhurst, Fort Myers, Florida

"I am so very happy that you made the right decision for you. You have been married to the magazine for so long, and I know it was a stern mistress . . . you have done so very much, through your magazine, to help square dancing over its bumpy roads and even to smoothing out the road before it got rough. 'So many owe so much to so few.' "

Julius & Beverly Baumann, Sugar Land, Texas

". . . I have enjoyed your magazine for virtually its entire lifetime and will be sorry to see it go. On the other hand, no one else would be able to achieve the stature and eminence which you folks had, and perhaps it is best that it should stand as *your* monument. Your work has had a considerable and lasting influence on the square dance world . . . as one small voice among the thousands to whom you dedicated yourselves, I thank you for all the influence that your efforts have had upon me, and my own work."

Bill Johnston, Skippack, Pennsylvania

"No more SIO magazine!! I feel like I'm losing a supporting pillar to my square dance program . . . There oughta be a law against discontinuing SIO! . . . Are you going to RETIRE now?"

Gus Heismann, Cincinnati, Ohio

"On behalf of the Lloyd Shaw Foundation, I would like to say congratulations on your 37 years of publishing an outstanding square dance magazine . . . We will certainly miss **SQUARE DANCING** Magazine, but we take comfort in the fact that you plan to remain active in the field. The square dance scene certainly needs the benefit of your leadership. I would like to thank you for being such staunch friends and supporters of the Lloyd Shaw Foundation. We are grateful for the many times that you have stepped forward to help us."

Enid Cocke, President, The Lloyd Shaw Foundation

“ . . . since 1965, *you* and the magazine and Sets have become a deep part of our lives . . . so here's a really tremendous — from our hearts — thank you . . . ”

Rusty & Barbara McDonald, Los Angeles, California

“What a way to begin the Fall season — learning that our favorite square dance publication will not be published after December, 1985. It's like losing a very close friend.”

Charlie & Carol Barnett, Port Townsend, Washington

“I was listening to a song when I received the news that you will cease publication of **SQUARE DANCING** Magazine with the December, 1985, issue. The song was entitled ‘Nobody Does It Better’. That sums it up far better than I can. You have contributed so much to the square dance world: **SQUARE DANCING** Magazine, square dance recordings, square dance institutes, square dance travel, the texts and manuals for both dancers and callers, Callerlab, Legacy, etc., etc. The texts and teaching manuals, Callerlab and Legacy will be around for many years to guide us, but so many of us depended on **SQUARE DANCING** Magazine for our month-to-month guidance. What will we do now? ‘NOBODY DOES IT BETTER’ . . . thank you so very much.”

Dave Taylor, Naperville, Illinois

“There comes a time in our lives, it seems, when changes have to be made, but our memories do linger on. My present and treasured memories go back to the Pappy Shaw days, at least 40 years ago, [Ralph and I] driving back to Colorado Springs with you, . . . being at the start of ‘Sets in Order’ Magazine, Asilomar, conventions, institutes, etc. I could go on and on.”

Eve Maxhimer, Newport Beach, California

“I wish you both well in the future! I know also that in releasing part of your responsibility in publishing the magazine that we have all become so attached to, you will always be involved in some way with the betterment of our favorite pastime. May I congratulate you on a job well done.”

Dick Leger, Bristol, Rhode Island

“I certainly wish you the best; you've performed a marvelous service for square dancing over the years.”

Ed Butenhof, Rochester, New York

“I am very sad that the magazine will be no more. I feel as though an era has come to an end.”

Wade Driver, Houston, Texas

“I can go without a meal or miss a dance now and then, but [losing] your magazine is like losing a gallon of blood . . . Your premium LP's were really great. Congratulations to the Chaparral Boys and to you of course . . . Since I've gotten involved in calling, **SQUARE DANCING** Magazine has taken on a whole new meaning; there is no such thing as an old issue. The Workshop and the Module features are a great source of helpful information.”

Paul J. Ellis, Bradenton, Florida

“I will miss **SQUARE DANCING** with its many features. I read most of each issue and must say that I agree with the position you have been maintaining over the years about keeping (or getting back) the fun that used to be in square dancing.”

Ron Roe, Carleton Place, Ontario

“Frankly, I'm jealous May your more leisurely years be many and pleasant.”

Dick Brown, Bellevue, Nebraska

THANK YOU — Becky thanks you, the whole staff thanks you and I thank you. Space allowing, we'll run some more next month -
Bob, the editor.

CONTRA CORNER



They Continue To Grow In Popularity

OVER THE YEARS we've been indebted to so many fine leaders in the contra field who have shared their thoughts with all of you. The very earliest contras that we included appeared within our first five years of publication. Since then, the square dance world has become more and more knowledgeable about these line dances with a number of callers utilizing them right from the beginning as a part of their new dancer class training.

One letter from Ed Hammond explained "... I found that by teaching contras to beginning square dancers, both in circles and in lines, I encouraged better timing and a smoother flow from one pattern to the next, without stop-and-go dancing. . . ."

Some of you have written in indicating that by introducing contras early in the game, not only are the dancers getting an extra taste of variety, both in formation and in musical accompaniment, but their entire outlook in the field of square dancing broadens.

A special salute to all of those who over the years have contributed to these columns. Dick Leger, Ed Gilmore, Al Brundage, would be naming just a few. Articles we have run include some by Ralph Page and others by Don Armstrong, who have increased the general interest in this valuable phase of the activity.

Here is another recent contra that is a pleasure to dance.

COME AND SEE ME

by Roger Whynot

Music: LS 335/336 Prompted by Roger Whynot, instrumental music only on the other side.

Formation: Contra lines. 1st, 3rd, 5th, etc., couples active but not crossed over.

Intro — — — —, — — **Active couples do sa do**

Actives do sa do in the center of the set.

1-8 — — — —, **Cross over go one below**

Actives pass right shoulders as they cross to go down the outside of the set passing below one couple to come into the center.

9-16 — — — —, **Into the middle and partner swing**

Actives swing in the center of the set finishing the swing facing up the set, lady on man's right side. While actives are swinging, other dancers move up the set about one position.

17-24 — — — —, **Come up the center and cast off**

Actives come up the set to the place they left and cast off with the couple who was below them in the set when the do sa do was danced. Inactive dancers share this cast off by backing around as the actives dance forward and around.

25-32 — — — —, **Those four right and left thru**

The actives together with the dancers with whom they cast off (lady with lady, gent with gent) right and left thru across the set. This is similar to a pass thru and wheel turn as a couple.

33-40 — — — —, — — **Right and left back**

Dancers return to own lines as per instructions for right and left thru.

41-48 — — — —, **Same four circle left**

Same dancers circle left exactly once around.

49-56 — — — —, — — **The other way back**

Same dancers circle right into their own lines.*

* Caller indicates "on the head" every second and alternate sequence throughout the dance.

As the dancers learn the figure, less prompting is necessary. For example:

Intro	— — — —, — —	Actives do sa do
1- 8	— — — —, — —	Cross below one
9-16	— — — —, — —	Partner swing
17-24	— — — —, — —	Up and cast
25-32	— — — —, — —	Right and left thru
33-40	— — — —, — —	Back
41-48	— — — —, — —	Circle
49-56	— — — —, — —	Back

Roger wrote this dance on his way to a Christmas party. The music is by that very talented and popular group from Rochester, New York, "The Overaker Dance Band." The tunes are "Doc Boyd's Jig" and "Jerry's Beaver Hat."

Asilomar

is
family

WHEN WE ANNOUNCED the cessation of publication of the magazine, we received a number of immediate responses, "What's going to happen to Asilomar?" We're happy to announce that Asilomar goes on as it has for the past 35 years, with sessions both in the winter and in the summer. Actually, closing down the magazine will not affect the other activities of The American Square Dance Society. Our vacation institutes at Asilomar, which started in 1951, have allowed us, in a personal way, to make contact with square dancers, while the magazine has provided us a means of a one-way communication with many thousands in the square dance world. While we've enjoyed both facets, these vacation institutes have provided us an opportunity to project for a limited period of time, the club feeling of friendship and fun which we can only write about in a magazine. As you probably know by now, Asilomar is a place, a location on the Monterey Peninsula, adjacent to the beautiful 17-Mile Drive, north of Carmel, California, on the Pacific Ocean. The state-owned, independently-operated conference grounds play host throughout the year to many business meetings, educational groups and to our square dance vacations.

Well over 100 top-notch leaders in the world of square dancing have been on the Staffulties (staff/faculties) over the years and the programs which have served as prototypes of other vacation institutes feature daytime workshops in squares, rounds, and contras. Mealtimes, townhall meeting sessions and afterparties lend that extra touch that make the square dance sessions "something special." If you're interested in finding out more about one of these vacation institutes, drop us a postcard and we'll send you a flyer for the next available session. Here are the dates and staffulty for 1986:



First Summer Asilomar - 1951

1986 Winter Weekend: Marshall Flippo, Daryl and Yvonne Clendenin, Charlie and Bettye Procter, Bob and Becky Osgood — January 31-February 2, 1986. **SOLD OUT — WAITING LIST ONLY**

1986 Winter Week: Frank and Barbara Lane, Marshall Flippo, the Procters and the Osgoods — February 2-7, 1986. **SOLD OUT — WAITING LIST ONLY**

1986 Summer Session: Mike and Gail Seastrom, Wade Driver, Harmon and Betty Jorritsma, Bob and Becky Osgood — July 20-25, 1986. **BROCHURES AVAILABLE IN JANUARY**

1987 Dates: Winter Weekend:
January 30-February 1, 1987

Winter Week:
February 1-6, 1987

Summer Session:
July 26-31, 1987

Do plan to make one of these sessions a part of your square dance experience.

Most recent Winter Asilomar - 1985





WHEELCHAIR DANCERS

A REPORT

The 3rd Canadian National Wheelchair Jamboree

by Ed and Bea Murray, Edmonton, Alberta

WHILE SMALL BY COMPARISON with other square dance festivals, we felt we had a very successful Jamboree last May 17-20. Four clubs, the Risk & Hope from Moose Jaw, The Ogopogo Wheelers from Kelowna, The Wheeling Eights from Vancouver and the Swinging Spokes from Edmonton, produced 80 square dancers, with at least 50 of those in wheelchairs.

Callers Ken Lee, Bill Thomas, Ken Oakley and myself handled the program which consisted of two levels of square dancing and round dancing. As is appropriate to a special occasion, the Saturday night dance began with a grand march. To complement the Jamboree, dancers gave a demonstration Sunday at the West Edmonton Mall.

A group meeting held on Sunday resulted

in a committee being formed to draw up some guidelines for future Jamborees. It was decided to hold them each year. The next one will be in May, 1986, in Kelowna. In the past, host clubs have supplied most of the meals but with the increase of clubs, this is becoming impractical. In the future, one meal will be included at the Jamboree. There will also be a registration fee in the future.

Unusual Problems

Our Jamborees face a different set of problems than most conventions in that accessible accommodations must be found and as reasonable as possible. Also handicapped transportation must be supplied to and from airports, hotels and the dance hall.

We look forward to additional participation in this type of activity in the future.

A REPORT

from the 34th National Square Dance Convention, U.S.A.

by Phyllis Plimpton, Sarasota, Florida

THE FOLLOWING DANCES were adapted by me for use at the recent National Square Dance Convention in Birmingham. We hope more callers will get interested in working with wheelchair dancers and perhaps this material will be of assistance to them.

GOODY GOODY (A round dance)

Music: Chaparral C-1101

Speed record up to between 47-48 RPM. It's a good walking speed and makes the music just about right for singing the lyrics.

Starting Formation: Large circle, all facing left

Wait **4 meas intro**

- 1-4 **Strut 8 steps forward** (in circle) **singing "Goody, Goody" on two steps**
 - 5-8 **Repeat**
 - 9-12 **Face center and take 8 short steps toward center, clapping on last step**
 - 13-16 **Back out to perimeter and face right**
 - 17-32 **Repeat sequence in counterclockwise direction**
 - 32-36 **Right face twirl** (circle in place), **end facing left to repeat dance from beginning**
- Ending: **Face left, strut 7 steps, stomp** (or clap)

This dance was written for wheelchairs being pushed by others. In chairs which are maneuvered by occupants, in place of the strut, a short push on alternate sides, especially with a little body English, makes quite a satisfactory movement. Once the dance has been learned, the lyrics can be sung by most participants.

STREET FAIR (A round dance)

Music: Ranwood R-916 or M-1288

Starting Formation: Large circle all facing right (counterclockwise)

Wait **4 meas. intro**

PART A

- 1-4 **Walk forward** (in circle) **8 steps**
- 5-8 **Right face twirl** (circle) **in place**
- 9-12 **8 steps in toward center, clap on the last one.** (Caution pushers to take small steps so all can get close to center.)
- 13-16 **Back out to perimeter and face right**
(There is a 4 beat interlude which is either taken up in facing to the right, depending on space availability, or can be included in the upcoming circle right.)

PART B

- 1-8 **Circle right 16 steps**
 - 9-10 **Face to center**
 - 11-12 **Polka 3 steps toward center, then hop**
 - 13-14 **Back up three steps, hop**
 - 15-16 **Face to right ready to repeat Part A**
- If the dancers in the chairs are alert to the rhythm, they will develop appropriate body movement, clap or snap fingers on the hop.
SEQUENCE: A—B—A—B—A—A.
ENDING: **Right face twirl in place, then all in to center as music fades out.**

COUNTRY MIXER (A circle contra)

Music: Round Dance 101-B

Formation: Any even number of couples arranged in a circle, partners having right sides adjacent (one facing counterclockwise, the other clockwise)

Dance can start right off with the music, or wait 4 meas as an intro.

Each turn (simulated arm turn) **takes 4 measures.**

Pushers can either do 4 two steps or 8 steps to complete turn and move on to the next.

Turn by the right, exactly once until back to starting formation

Go forward to the next person and turn by the left exactly once

Weave by (right, then left) **the next two**

Line up with the next by the right (as in starting position)

Repeat dance until music ends

When done in a square with four couples, sequence will always begin with original partner. To demonstrate what this would be like on foot, use a pigeon-wing arm start for the turns; an exaggerated bow as you weave.

AMOS MOSES (a line dance)

Music: RCA 447-0896

Formation: Depending on space available and number participating, line up as you would on foot, i.e., three lines of 4, all facing caller. Be sure to leave space to twirl (solo circle as near in place as possible). We find the minimum requirement is space for another wheelchair between, in front and in back of each chair.

Strut forward 8 steps

Do a three quarter left-face twirl (8 steps), **ending facing to caller's left**

Repeat, facing each wall in turn

The fun of this dance, (in addition to the syncopated strut) is to keep the group in formation as each turn is made to a new facing direction. Not as easy as it may sound! Those in chairs can get into the act with body movement, finger snapping, etc.

The Committee for Handicapable Dancers, with the help of interested callers/leaders/dancers everywhere, will operate as a "Committee of the Whole" to provide information, contacts, suggestions for those interested in working with handicapable dancers. All interested in this phase of the activity are encouraged to contact Mac and Chieko Mackenzie or Frank and Nancy Cherry, PO Box 280, Gulf Breeze, Florida 32561 (telephone 904-932-6367).

A Timely Topic For Today's Dancers

INSURANCE

by Charles Naddeo, El Monte, California

THE JULY, 1985, issue of **SQUARE DANCING** included a short article relating to the problem square dancers are having obtaining insurance — specifically liability insurance. The problem is that the cost has become prohibitive for an individual club or small associations (less than 1,000 members). For larger groups liability insurance is available, but again the cost is high and often does not provide for more than one location nor do they cover injuries sustained by dancers while dancing.

The California Square Dance Council recognized the need for such insurance 25 years ago and promoted a program that would provide liability insurance at a reasonable fee and, in addition, would help pay costs incurred as the result of any injury sustained at a dance. Eventually, this program passed back to local associations and then to the State Council. Despite these changes in administration, it has steadily improved in available benefits while reducing the cost. In 1960 the Accidental Injury benefit was \$1,500 at a cost

of one dollar per member per year. Public Liability and Property Damage (PL&PD) was \$100,000-\$300,000 comprehensive Single Limit Insurance. It was not part of the master policy but was available to clubs at a cost of \$15 a year. For special events - \$20 per day.

United Square Dancers of America

The insurance program now available on a national basis evolved from that beginning in 1960. It was adopted by the United Square Dancers of America upon its formation in June, 1981, at the Seattle National Square Dance Convention. With increased numbers participating in the program and a very low loss ratio, it has been possible to keep the cost at \$1.00 per member per year for members of affiliates of the USDA.

The program is a package combining the PL&PD with the Accidental Injury section. The PL&PD is now one million dollars, a figure demanded by many private and public facilities. Comprehensive single benefit with a \$100 deductible includes completed prod-

*Please see **INSURANCE**, page 114*

A Garage Sale

IN CLOSING OUT a large portion of our accumulation of 37 years of publishing, we have run across some items that may be of semi-historical value to square dancers, callers and teachers. These include some back issues of the magazine, and a few almost complete sets of the first 25 years of Set in Order (**SQUARE DANCING**).

If you are an ardent student of the square dance activity or if you are a member of a callers or dancers association maintaining an archive center, a set of these back issues could be of value to you. We are in the process now of taking a final inventory and will list in next month's issue what is available.

We have some copies of previous years' Premium Records and a limited number of some of our out-of-print books.

We are already receiving requests for extra copies of the final issues — October, November and December. As always, each magazine is \$1.25 per copy. Should you wish extras please let us know as quickly as possible. Orders for the December magazine received before November 7th can be mailed out at the same time as your regular subscription copy.

PLEASE don't send us your want lists. Wait for the listing we will include next month. At that time you will be given specific instructions for ordering any of these items.

Teach it correctly
right from the beginning

It's the Little Things . . . that Count

SO MANY TIMES we hear it said, "Those dancers are a whiz when it comes to any of the new complex movements, but call a simple figure, something they may have been taught in their second or third lesson, and they fall apart." Sadly enough this occurs all too frequently. Take virtually any sport where an individual takes lessons such as swimming, golf, bowling, tennis, etc., or look at the skills of typing, driving an automobile or water skiing, and you will find that what you learn first will be essential to your growing knowledge of that sport or activity. Should it not be the same with square dancing?

You are taught to bow and curtsy, to do an allemande left and a right and left grand, a do sa do and a promenade — all very early in your class experience. This is developing your

foundation of square dancing. Hopefully you are being taught correctly for this is the way you will always do these figures. Wouldn't it be ridiculous for the caller/teacher to initially teach incorrectly and then come back later on and teach how these same movements *should really be done*?

First Things First

In school we learn a second language or math or any number of different subjects and the initial points of information we garner can stand us in good stead for the rest of our lives. In the simplest of math, we don't learn that 5 times 5 is 25, only to be told that it is 27 later on. It is by learning these basic bits of information correctly at the beginning that we can rely upon them when we need them later on.

When applying this to the lessons we learn





in a square dance class and realizing that as a rule an individual only goes this way once, is it not important that these simple fundamentals be drilled over and over again in the beginning until confidence is gained?

We've selected a few very simple commands, most of which are learned in the very first few nights of class. Once taught, they frequently are shoved on a back shelf somewhere, only to pop up at a later date. No matter how simple, they are apt to trip up an unsuspecting, experienced dancer who may be well into one of the more intricate programs in the activity.

Take the importance of ladies moving forward, out of the way, as the men promenade single file around them (1). A simple lesson learned: Whenever an individual or individuals move around the perimeter of a square,

those not involved will move in toward the center to allow them space to move. Without providing this room, it may take those promenading outside several extra steps or beats to move the 360 degrees, thereby messing up the timing.

In a similar way, when individuals or groups of individuals promenade within the confines of a square (2), those on the outside must move back sufficiently to allow them clear passage. And having moved back, they should be ready to move forward to the normal dimensions of the square, once that traffic pattern has been completed.

There is a flow to certain patterns that we learn in the early stages and then tend to overlook, primarily because, once taught, these simple patterns are sometimes simply dropped by the caller or overlooked in the





haste to do more intricate traffic patterns. Watch the traffic flow as, starting from a square (3), the ladies move into the center (4), start a left face turn on the count of three (5), and then bunch into the center back to back (6). At this point we have the men easily promenading counterclockwise around the perimeter in the time allotted, because those in the center are bunched tightly together to allow room.

Check Callerlab's list of glossary terms for movements that are frequently exposed to the new dancer and then overlooked until sometime in the future the pattern is worked into a singing call or fits well with some contemporary choreography. One example is the call "end ladies chain." Starting from two facing lines of four (7), there are only two end ladies. These will chain diagonally across the set (8),

to be courtesy turned and form lines of four once again. Certainly nothing complicated here. The tendency, however, if one hasn't heard the call for some time, is reaction delay that sometimes results in stop-and-go-dancing.

There are formations that, while they are not called, an instructor may refer to in introducing a workshop movement. One of these is *tandem*. A tandem couple (9) is one dancer standing directly behind another dancer — both facing the same way. Tandem couples are two pairs of couples facing the same direction, one behind the other (10).

There are many similar examples of terminology. Some of which do not even rate the designation as a basic, but terms, nevertheless, that need to be understood and retained by the dancers.



35TH NATIONAL SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1986

Indianapolis Convention Center & Hoosier Dome



INDIANAPOLIS, INDIANA

We're Coming Up Roses

STOP AND SMELL the roses while attending the 35th National. A five-day rose festival coincides with the dates of the Convention and arrangements have been made to transport dancers to Richmond, the City of Roses, only an hour's drive away from the Convention Center. This annual event has come about through the Hill Companies, a 101-year-old firm that grows and distributes 25 million roses a year throughout the eastern United States. The festival has more than 100 separate events, including a parade, a rose arranging contest and, of course, tours of the hybrid rose greenhouses.

There'll be an exciting tour to the Indianapolis Motor Speedway, the site of the annual 500 Mile Race. A trip around the 2½ mile track can be taken by visitors who also can see many historic and modern racing cars in the Speedway Museum. On display is the first car to win the "500" — the Marmon Wasp, driven by Ray Harroun in 1911.

Of interest to many will be a tour to the largest children's museum in the world. The Indianapolis Children's museum boasts one of the largest model railroad setups in the nation, an historic steam locomotive and a turn-of-the century carousel. Special exhibits include hands-on material which are as appealing to adults as they are to children.

Nearby Brown County needs no introduction to art lovers. Site of an artist colony founded more than 100 years ago, it is a tourist mecca with an endless variety of shops and ceaseless beckoning to the days of backwood cabins and dusty lanes.

Arrangements have been made for dancers to enjoy all the sights in and around the greater Indianapolis metropolitan area. We have mentioned only a few of the tour features that make it possible for you to combine the National Square Dance Convention with delightful vacation outings in the heart of the Midwest.

QUESTIONS??

What does the General Chairman of the 35th National Square Dance Convention, Ernie and Barbara Stone, have in common with dignitaries like President Ronald Reagan, Indiana Governor Robert Orr, Indianapolis Mayor William Hudnut, and race driver Mario Andretti?



Ernie and Barbara Stone
General Chairman
35th National Convention

The answer is that they all have their favorite recipes published in the 35th National Cookbook entitled, "500 Recipes." It is \$7.50 per copy plus \$1.50 per copy to cover postage and handling. Please make checks payable to 35th National Square Dancing Convention and mail to Ernie and Barbara Stone, 3529 Lantern Lane, Columbus, Indiana 47203.

In order for the dancers to make plans to attend a National Convention, there are always many, many questions arising about where to stay, what to do and see, where to eat, etc. Just write to the Publicity Chairman, Jerry and Mary Ann Hibler, PO Box 142, West Newton, Indiana 46183.

Registrations keep coming in and over 11,000 dancers have already registered. Help keep the race car moving around the track on the registration update sheet so it will receive the checkered flag on June 26, 27, 28, 1986, when it reaches the goal of 40,000 dancers.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

Are We Getting Soft?

IS ADVANCED DANCING getting softer? I see signs that it is. If it is happening, why is it? Is this bad? Should something be done? These are interesting questions that I thought might be worth exploring in greater depth. Let's take them in order.

Is the Advanced program, indeed, becoming softer? I think the answer is certainly yes. The split of the Advanced program into two programs and the resultant creation of an A1 program that is only 40 calls beyond Plus made this softening of the program almost inevitable. By and large, the A1 calls are not too difficult. Indeed, none have as many parts as spin chain the gears on the Plus list. So if one thinks of the program only in terms of the calls that must be learned, A1 is only a small step beyond Plus. Many dancers clearly look at it this way. As a matter of fact, we are starting to see some evidence that some dancers coming into the A1 program feel that attempts on the part of callers to introduce the idea of concepts into the Advanced program is a plot on the part of the callers (and even Callerlab) to thwart the would-be Advanced dancer by making things too difficult.

Now, most callers like large crowds; so when many of the dancers coming into an Intro to Advanced program lack the skills to handle concepts, difficult positions and APD, callers tend to call what the dancers can handle in order to keep the crowds large enough to pay the rent. The net result is that the program is softer than it was, say five years ago, when it had just emerged as a spin off of the Challenge program. My personal observation is that this has certainly happened. It has happened to me.

Is Soft Bad?

My own reaction to this kind of question is to say the question is probably not germane. If softer Advanced dancing is a fact of our life, then it is neither bad nor good per se — merely a phenomenon that must be recog-

nized and dealt with. I have never been an advocate of the idea that certain factions own square dancing or any part of it. Anyone who invests his time and efforts into the activity is part owner. Thus, in my view, the important thing is to recognize the facts that exist and decide how to handle, cope, and, hopefully, contribute. Some may say it is bad to have so many levels and nuances of levels that you need a complete dictionary and a program to know where to dance. Personally, I believe if a level is not viable, it will not persist. An example is Mainstream club level in our area. For all intents and purposes there is not a viable Mainstream level in the greater San Francisco Bay area. In other places there certainly is a MS program that is alive and well. Dancers and callers confronted with the situation in their own area must find a way to cope. If they do not like what they have, clearly they must work to change it. If no change is effected, it probably means that there are simply not enough people interested to bring the change about. To make any program succeed there must be a critical mass of people who commit to the program on a regular basis to make it work. Those who say, "Gee, I would like to be able to come into the hall every other month or so and still be able to dance (at whatever level)" should ask themselves whether there would even be a dance if everyone had that approach. The people who make any program work are those who participate on a regular basis. And they end up being the people who determine the direction the program takes. So in the Advanced area if there are significant numbers of dancers who desire a soft A1 program, then there will be a soft A1 program.

What To Do?

My answer is simply be aware! This awareness, like many things in life, is two-sided. It is not only incumbent on those who have longstanding involvement in Advanced dancing to recognize that there is a bonafide soft movement afoot; it is also important for those opting for soft Advanced dancing to recognize that

there is an entire cadre of dancers out there who look at Advanced as different from Plus not just in degree but, to a significant extent, also in kind. A major difference in kind for these people is the idea of concepts and the idea of challenging dance circumstances. I remember when we first started in the Challenge area over a decade ago, it was a recognized tenet that if anyone made it through a

full evening of dancing with no mistakes, the caller was not making the choreography difficult enough. There are certainly many in today's entry-level Advanced program who would not go with that concept. This is clearly a change. It is neither bad nor good, but simply a fact of life. Nothing beats awareness for being satisfied with your lot. So get checked out, and go do your thing!

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

IN REVIEWING THE MAINSTREAM list of basics you will notice that courtesy turn is listed early in the lesson plans because we need to define the movement in order to teach right and left thru and two ladies chain. After teaching courtesy turn that one time, many callers tend to ignore the fact that it is a separate and useful basic square dance movement. Courtesy turn can be used very effectively as a theme in a couple of tips. In the first two examples the courtesy turn is used after a square thru three quarters from a spin the top.

ZB-ZB

ZL-ZL

Swing thru Spin the top Square thru three quarters Courtesy turn the girls Slide thru	Pass the ocean Swing thru Spin the top Square thru three quarters Courtesy turn the girls
--	--

You can also use a courtesy turn very effectively to pick the girls up out of the middle of the set after a turn thru and make two normal facing lines of four. For many dancers this concept will be new. The first time you try it you should place the courtesy turn late in the module so you can quickly get to a left allemande if the floor crashes. Sight callers take note. This is a good way to convert to normal lines. Even if you don't want to bother to memorize the modules, at least study the concepts.

ZS-ZB

ZS-ZL

Heads pass thru Separate around one to a line Pass thru Wheel and deal Girls turn thru Men courtesy turn the girls Slide thru Right and left thru	Four ladies chain Heads pass thru Separate around one to a line Pass thru Wheel and deal Girls swing thru Pass thru Men courtesy turn the girls
--	--

ZB-ZB

ZL-ZL

Right and left thru Slide thru Centers box the gnat Right and left thru Lines pass thru Wheel and deal Girls turn thru Men courtesy turn the girls Slide thru	Centers box the gnat Right and left thru Lines pass thru Wheel and deal Girls turn thru Men courtesy turn the girls
Touch a quarter Scootback Men fold Girls turn thru Men courtesy turn the girls Slide thru Right and left thru	Half sashay Turn thru Men run Scoot back Men fold Girls turn thru Courtesy turn the girls

The last two examples use the courtesy turn in combination with two other calls that must be timed correctly to bring everyone out at the right place at the right time. If you do the job right the dancers will love the figures.

ZB-ZB

ZL-ZL

Circle four to a line	Star thru
Pass thru	Dive thru
Wheel and deal	Pass thru
Double pass thru	Split two around
Peel off	one to a line
Centers square	Centers box
thru three quarters	the gnat
Ends turn thru	Square thru three
Courtesy turn	quarters
the girls	Ends turn thru
Slide thru	Courtesy turn
	the girls

As you study these modules, hopefully you will notice that they use some formations that are unusual. People are expected to dance basics from positions that are not necessarily hard, but are different. We often hear dancers complain that Mainstream dancing is boring. Modules like these will help keep dancers from getting bored. Don't be afraid to try them out.

UNIQUE EVENT

The 19th National Advanced and Challenge Square Dance Convention, held in Virginia, in June was the largest gathering of its kind ever held. Over 1100 dancers from 35 states, Canada and Japan participated in the three day event. In the spacious Virginia Beach Convention Center, there were four halls of continuous dancing: A-2, C-1, C-2 and C-3. In addition, there was a part time C-4

hall. Staff callers, selected by vote of dancers at the previous year's Convention were: Jeff Barth, Ed Foote, Keith Gulley, Dave Hodson, Ross Howell, Mike Jacobs, Lee Kopman, Ron Libby and Norm Poisson. Associate callers were: Clark Baker, Russ Barneveld, John Marshall, Ben Rubright, John Sybalsky and Anne Uebelacker. Five additional callers also participated in a special non-staff caller dance.

The event is considered unique in that most of the top names in Advanced and Challenge are staff callers; it is the only convention which allows dancers to vote on the callers to be on staff the following year; it is the only convention which uses an Advisory Board to help assure the Convention's success and it is the only convention which allows callers not on staff to be programmed, thereby recognizing upcoming and ongoing talent. The 20th Convention will be held in Virginia Beach, June 19-21, 1986. For information write Ed Foote, 140 McCandless Drive, Wexford, PA 15090.

THE MAGAZINE'S GOAL

Realizing that not all square dancers see the activity in the same light (see Apples for Apples, page 2) we have, over the years, provided something for everyone. We've left it up to you, the reader, to determine what it is about the program that is of the greatest interest to you and, then, with the help of authorities in their field, surrounded ourselves with knowledgeable authors who could speak out on the various programs. Without the help of these men and women this task would not have been possible. We thank them all.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

SCOOT YOUR NEIGHBOR: From a quarter tag, all scoot back. The centers cast off three quarters as the outsides fold right and roll.

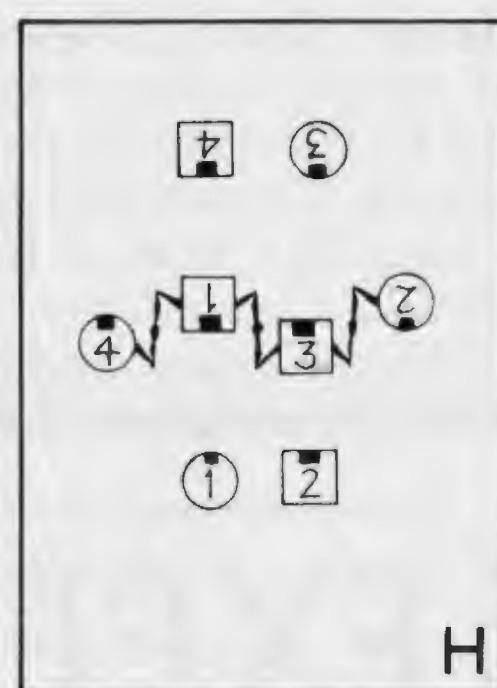
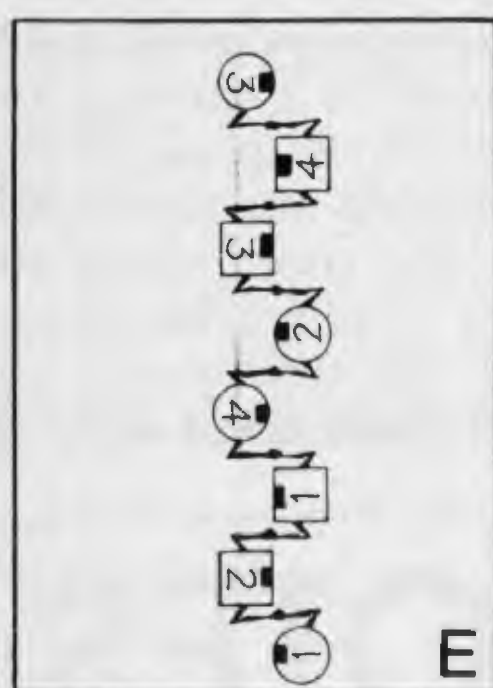
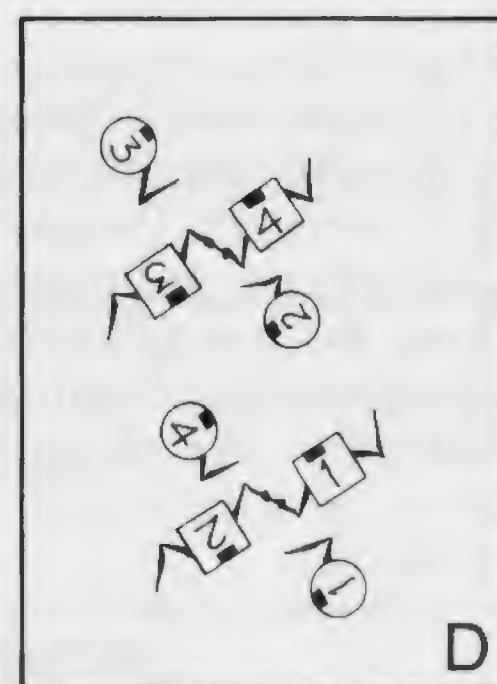
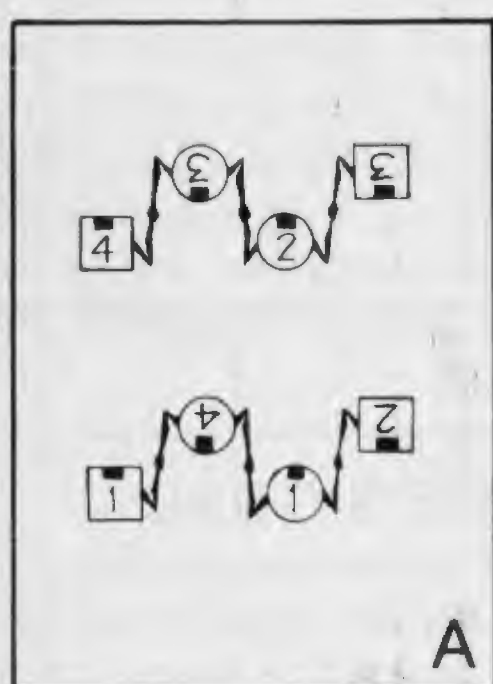
From a static square:

Heads pass the ocean . . . SCOOT YOUR NEIGHBOR
Trade the waves . . . men run . . . right and left thru
Slide thru . . . pass thru . . . trade by
Allemande left

TAKE A GOOD LOOK

a feature for dancers

SPIN THE NET
QUARTERLY SELECTION
FOR MAINSTREAM



BARBARA: The definition for spin the net ran in last month's magazine (October). You might follow the progress with the diagrams.

JOE: We put the dancers in parallel ocean waves by having the sides square thru then step to a wave (A). All will spin the top (B, C, and D) to momentarily form a tidal wave (E). Without stopping, the two couples in the center of the wave (the very center four dancers)

in their own wave do a spin the top (F) while the other four dancers (outside couples) cast off three quarters. The out facers (G) run to end in a quarter tag formation (H).

BARBARA: Callerlab states that it takes 16 steps to complete the movement comfortably and that it can also start from an eight chain thru formation. We've enjoyed this pattern and feel that it might stay around for a bit.

The Dancers Walkthru

A CALLER DATA BASE

by Jon Greene, Los Angeles, California

An article in the August issue of **SQUARE DANCING** Magazine touted the uses of a computer in putting together an area publication, etc. Following that, square dancers from California and Ohio have written and shared how they use a computer with square dancing. One, a home computer, is used primarily for a personal purpose. The other, a professional in a computer center, feels he has barely scratched the surface of the possibilities of a computer serving our activity. —Editor

AS A DEDICATED SQUARE DANCER and a computer owner, it was only a matter of time before I would start using the computer for our square dance activities. Like many square dancers, we found we often forgot whom we had danced to. A typical Thursday evening would find us “discussing” where to dance on Friday or Saturday. We would look in our local square dance directory but then the questions would arise. Had we danced to this caller before? Did we enjoy the calling? Did the caller use progressive squares? And so on. To solve the problem, I set up a caller data base.

We have an Apple IIc with Appleworks, which is an integrated program featuring data base management, word processing and spreadsheet. (An integrated program is a program that performs several distinct functions and allows the user to move from one function to another.) Although our caller data base was created on this particular instrument, any data base program will work.

Type of File

The file is structured with each caller assigned one record, with defined categories in each record. The information (categories) contained in each record includes the caller's name, the page number in our Century Club book, up to six dates and clubs for dancing

with each caller, and four lines for remarks.

The Appleworks data base has one major limitation. The number of characters or category is limited to 76 characters per line. Therefore to have a category such as remarks that is longer than 76 characters, it is necessary to use "dummy" or "extender" categories. As far as the program is concerned, the three lines following the remarks line are three distinct categories each with the name of "—".

So we can quickly scan the file for a particular caller, the file is arranged in alphabetical order by the caller's last name. However, the

```

F-10: CALLERS                                REVIEW/ADD/CHANGE                                Escape: Main Menu

Selection: All records

Record 34 of 35
=====
Callr: Wilder
First Name: Mike
Century: 19 25
  1Club: THE GROUP
  2Club: -
  3Date: Jan 19 85
  4Date: -
  5Date: -
  6Date: -
  7Date: -
  8Date: -
Remarks: Excellent! Does not rotate corners in order--trust him. Did contra
  dance for one tip. First time, loved it!
  -1 -
  -2 -
  -3 -

=====
Type entry or use 3 commands                                B-7 for Help
F-10: CALLERS                                REVIEW/ADD/CHANGE                                Escape: Main Menu

Selection: All records

Record 16 of 25
=====
Callers: Fields
First Name: Gary
Century: 19 27
  1Date: Nov 10 84
  2Date: Nov 10 84
  3Date: Jan 19 85
  4Date: Jan 19 85
  5Date: Mar 4 85
  6Date: -
  1Club: Oax: Bouncers
  2Club: Red Ribbons
  3Club: Buckboard Bouncers
  4Club: Hornedancers
  5Club: Red Ribbons
  6Club: -
Remarks: Ecce, eh? Callr? Nice person. Interesting choreography. Watch the
  -- swing/swing 'n' swing!
  -1 -
  -2 -
  -3 -

=====
Type entry or use 3 commands                                B-7 for Help

```

**A full format printout
on callers.**

File#	CALLER	Page 4					
Report	SHORT LIST	11 AUGUST 1968					
Caller	First Name	1st Date	2nd Date	3rd Date	4th Date	5th Date	6th Date
Arnold	Wesno	Dec 27 64	-	-	-	-	-
Baxter	Bob	Jan 22 65	-	-	-	-	-
Bressman	Wills	Jul 25 63	-	-	-	-	-
Dane	Gary	Feb 1 65	-	-	-	-	-
Daniels	Art	Jan 13 64	May 10 64	-	-	-	-
Dane	Bill	Jan 18 65	-	-	-	-	-
Duckert	Dale	May 2 64	Mar 10 64	-	-	-	-
Dominick	Dwain	-	Jan 28 64	Aug 13 64	Mar 10 65	-	-
Duffy	Mike	Sep 1 64	Apr 3 65	-	-	-	-
Falick	Gary	Nov 3 64	Mar 19 64	Jan 27 65	Mar 16 65	Mar 4 65	-
Fisher	Eric	-	Jul 4 64	Nov 14 64	Dec 31 64	Mar 22 65	Apr 27 65
Gallus	Dwaine	Sep 29 64	Jan 12 65	-	-	-	-
Gedrey	Ray	Feb 24 64	-	-	-	-	-
Grooms	Martha	Jan 4 65	-	-	-	-	-
Grossman	Harri	Nov 4 63	Sep 25 64	-	-	-	-
Hammad	Pat	Jun 28 65	Jul 13 65	-	-	-	-
Hudsonfield	Dick	Jul 13 64	Jul 4 65	-	-	-	-
Jamison	Wes	Aug 1 65	-	-	-	-	-
Johnson	Jim	Oct 16 63	Jan 26 65	-	-	-	-
Kasari	Vic	Jan 7 62	-	-	-	-	-
Kramer	Bill	Feb 23 65	-	-	-	-	-
Lewis	Steve	Jul 19 65	-	-	-	-	-
Lewis	Ophe	Jul 28 64	-	-	-	-	-
Magdalen	Carrie	-	Feb 1 64	-	-	-	-
Melton	Dan	Oct 5 64	-	-	-	-	-
Mitch	Larry	Jan 18 65	-	-	-	-	-
Mittler	Charles	Feb 18 64	-	-	-	-	-
Neff	Charley	-	-	-	-	-	-
Parrell	Dorborn	Mar 25 63	-	-	-	-	-
Reider	John	Sep 1 64	Dec 1 64	-	-	-	-
Schmidt	Tom	Apr 22 64	Oct 22 64	-	-	-	-
Schmidt	Leo	Jul 14 64	-	-	-	-	-
Schuer	Bill	Oct 19 64	-	-	-	-	-
Slidger	Mike	Feb 13 65	-	-	-	-	-

**A short format of
caller informa-
tion.**

The WALKTHRU

program allows for the arrangement on any category for the selection of certain records. For example, I can print a list of all callers that I have danced to at one particular club.

The information in this file can be looked at in several ways. I can look at each record on the monitor screen in full format, or I can reprint a short list of callers, or print a formatted list. The short list permits one line only

per caller (record) whereas the formatted list rearranges the data in the record to make it easier to read. For our own information we have included personal opinions, some positive, some negative, of each caller. Of course, these can be changed at any time after dancing to the same caller again, and coming away with a different view.

We dance with great frequency and find this an easy way of keeping track of who, where, when and what we did and how we enjoyed it.

Computer in Non-Business S/D Activities

by Mike Alexander, Cincinnati, Ohio

ALTHOUGH ONE OF MY primary reasons for taking square dance lessons was to get away from computers and become more involved with people, I let that sentiment slide by the wayside as soon as I became active in my club and association. Being employed in a computer center, I firmly believe that an organization with access to these types of systems may derive great benefits from their use. I'm not denying the many advantages inherent in a home computer, there are many, albeit different ones than those available on large main-frame computer systems. With over 15 years of experience in computers systems, I have encountered very few areas that were not acceptable to data processing and square dancing is not the exception. If anything, the variety of possible applications are phenomenal.

Membership Lists

The Hayloft Twirlers of Springfield recently computerized its membership list. While this is hardly a major innovation, the options which are available and the manner in which it was implemented are. The initial step was the design of a membership profile form containing all of the information the club believed to be necessary. The form itself was produced through a graphic plotter which allows multiple colors and type styles to be generated. While not revolutionary, it does allow us to design alternative forms simply by changing the options. In the same time it would take to draft one form, dozens of alter-

native designs may be examined and the best features of each merged into the final design.

The information that was gathered included, in addition to demographic information, multiple choice committee selections, events that a member wished to be notified of, interest in round dancing, and other hobbies. After all of the information had been collected, it was entered on the system and a multitude of reports were generated. Committee chairmen now have a list of members interested in serving on each committee; the banner raid chairman could see who to call if more people were needed for a banner raid; all members had a complete list of members with both birthdays and anniversaries, and the treasurer had a form generated for dance attendance. Finally, mailing labels may be generated for any of the reports detailed or for all club members.

THE HAYLOFT TWIRLERS
MEMBERSHIP PROFILE

NAME: _____	LAST _____	FIRST _____	BIRTHDAY: _____	MONTH _____	DAY _____
NAME: _____	LAST _____	FIRST _____	BIRTHDAY: _____	MONTH _____	DAY _____
ADDRESS: _____			ANNIVERSARY: _____		
CITY _____			STATE _____ ZIP _____		
TELEPHONE: _____			MAIL _____ DAY _____		
MALE _____			FEMALE _____		
OCCUPATION (OPTIONAL): _____					
WORK PHONE (OPTIONAL): _____					
OTHER HOBBIES: _____					

Please indicate any committees in which you are interested

<input type="checkbox"/> BULLETIN BOARD	<input type="checkbox"/> DECORATING
<input type="checkbox"/> NOMINATING	<input type="checkbox"/> THEME PLANNING
<input type="checkbox"/> CLASS HELPER	<input type="checkbox"/> CLEAN UP
<input type="checkbox"/> SERVING / REFRESHMENTS	<input type="checkbox"/> SPECIAL EVENTS
Are you interested in being an officer? <input type="checkbox"/> YES <input type="checkbox"/> NO <input type="checkbox"/> MAYBE	

Do you belong to any other clubs? (optional) ☐ YES ☐ NO

Do you round dance? ☐ YES ☐ NO

Would you like to be called for banner raids? ☐ YES ☐ NO ☐ SOME

Would you like to be called for demonstrations? ☐ YES ☐ NO ☐ SOME

Would you like to be called for special events? ☐ YES ☐ NO ☐ SOME

Please write down the names you would like on your club badges

MALE: _____ FEMALE: _____

A membership profile form making use of red and blue.

Forms Design

Perhaps the most colorful use of the computer lies in the area of forms design. In addition to those forms already mentioned, we have developed financial statements, serving schedules for club and class, sign-in sheets, promotional flyers, order forms and a calendar of events. For the state convention committee, an organization chart is being developed as well as a state map showing the attendance by counties. This technique may be adapted for a National Convention to illustrate the attendance by states simply by changing one line in the program.

These examples represent only the ones I have come up with. As more people become aware of what is available, I'm sure that other requests will be made.



The state attendance printout in three colors. Additional printouts in multi-colors are shown below.

Local Guide

Another project being worked on that is not quite ready for mass distribution is a local square dancers' guide. Information on all the clubs, callers and dance locations in the area was tabulated from our local magazine, *Square Notes*, and validated. A program was developed which produces a booklet containing information on each area club along with cross references of the clubs each caller is associated with and all the clubs meeting at each location. Thus dancers will be able to plan their schedules around locations in their area or around specific callers or cuers.

Attendance Records

Our club, along with others, is involved in ways to increase attendance at our dances. By keeping track of attendance, we have been able to produce a statistical summary of attendance for members as well as overall attendance. With this information we can determine if special events (such as a theme dance or finger food dance) affects our attendance or if the season of the year has an impact on attendance. The information is taken from the financial summary forms which ensures a consistent source of data and both numeric and graphical reports are produced which allow for both visual and more structured analysis to be performed.

The WALKTHRU

Class Evaluation

The final application to be covered was suggested in part by the Legacy survey and a **SQUARE DANCING** Magazine article on caller self-evaluation. Our caller, Gus Heismann, was interested in conducting a survey evaluating both of his classes. A form was designed to allow the class members to rate various aspects of the class on a scale of 1 to 10, along with a series of multiple choice questions related to distance traveled, how they found out about the lessons, the age group they fall in, what was least and most enjoyable in the class, etc. The responses were run through a statistical package which enabled our caller to determine the areas to be concentrated on during the next class. The responses also provided the club with information on more effective recruiting techniques.

Unlimited Usage

I believe the uses of computers in this activity are limited only by our own imagination. While realizing that all clubs or associates do not have access to computer facilities, the benefits that are available to those that do are great. I do not advocate the use of computers in all phases of square dancing, such as scheduling tips. If used for those areas that are appropriate (administration and organization), computers are able to reduce the time spent in repetitive and routine tasks which at least frees more time for those involved to get out and dance and to be with their friends rather than typing endless lists. Who knows, if the job is made less tedious, we may get more people interested in serving in an office or on a committee!

<p>THE SQUARE DANCERS' FUNDRAISING PROGRAM</p> <p>NOTICE: DANCE DANCE DANCE DANCE DANCE</p> <p>WEEKLY DANCE: \$2.00</p> <p>MONTHLY DANCE: \$2.00</p> <p>SEMI-ANNUAL DANCE: \$2.00</p> <p>YEARLY DANCE: \$2.00</p> <p>NAME: _____</p> <p>ADDRESS: _____</p> <p>CITY: _____</p> <p>STATE: _____</p> <p>ZIP: _____</p>		<p>Hayloft Twirlers</p> <p>Class and Club</p> <p>CHILI SUPPER</p> <p>and</p> <p>DANCE</p> <p>Saturday</p> <p>February 23, 1985</p> <p>Chili Supper 6:30 pm</p> <p>Dance 8:00 pm</p> <p>Bring a quart of your favorite chili to throw in the pot and JOIN in the FUN</p>																																										
<p>September 1985</p> <table border="1"> <thead> <tr> <th>Sunday</th> <th>Monday</th> <th>Tuesday</th> <th>Wednesday</th> <th>Thursday</th> <th>Friday</th> <th>Saturday</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> <td>6</td> <td>7</td> </tr> <tr> <td>8</td> <td>9</td> <td>10</td> <td>11</td> <td>12</td> <td>13</td> <td>14</td> </tr> <tr> <td>15</td> <td>16</td> <td>17</td> <td>18</td> <td>19</td> <td>20</td> <td>21</td> </tr> <tr> <td>22</td> <td>23</td> <td>24</td> <td>25</td> <td>26</td> <td>27</td> <td>28</td> </tr> <tr> <td>29</td> <td>30</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>REMEMBER: Set your clocks for the Square Dance calendar early. August 1st is the start of the year.</p>		Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30						
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Traditional Treasury

By Ed Butenhof, Rochester, New York

LOOKING FOR VARIETY? TRY THESE

THERE SEEMS TO BE NO END to the variety of dance figures that can be done with four couples. While attending the 34th National Square Dance Convention in Birmingham, Alabama, I picked up a couple more dances that fit within the definition I have chosen for "traditional" dancing.

The first one I learned from Boyd Rothenberger, a caller from Lanesville, Indiana. He thinks it may be derived from a Swedish folk dance. It starts with five couples. The square formation is a normal one, but the fifth couple is in the center facing couple number one.

SWEDISH SQUARE

Music: Any well-phrased instrumental.

— — — —, — — **Center couple forward**

Toward and to #1.

— — **Bring them back,** — — **forward again**

Bring #1 to center then all back to place again.

— — **Back and wheel,** — — **forward again**

#5 back alone and wheel to face #3, forward to #3.

— — **Bring them back,** — — **forward again**

Bring #3 to center, then back to their spot.

— — **Back alone,** — — **split those two**

#5 back alone to center, then split #3, lady in the lead going around the lady, gent following and around the gent.

Lady around lady gent around gent

Lead right do it again

When back to center, couple #5 leads to face #4, then repeats the lady around lady etc.

— — — —, **Lead right and do it again**

#5 repeats with #1

— — — —, **Lead right and do it again**

And with #2

— — — —, **Push from behind, #2 forward**

Instead of completing this last figure, #5 ends behind #2, lady behind lady and gent behind

gent, pushes them into center to start figure over again from the very beginning, #2 doing the forward and back with #4, then wheeling to do it with #5, doing the lady around lady figure with #5, then leading right to do it with #3 etc.

Here is another dance I learned at the Convention, where it was so popular it was done over and over again.

T.A.G.

by Roger Whynot, Pride's Crossing, MA

Music: Lloyd Shaw #E-27

Formation: A four couple contra set, four men on caller's right, facing four women on caller's left.

— — — —, — — **First couple down the center**

Take near hand, man's left, woman's right and walk down the center of the other three couples.

— — — —, — — **Turn alone come back**

Turn individually and come back.

— — — —, — — **Separate cast off to stars**

As they cast off at the top, #1 man puts out left hand to make left hand star with the other men who have turned to face up toward the caller, and put out their left hands also. The women do the same thing with their right hands.

— — — —, — — **Change the stars**

When couple #1 rotates to the bottom (the furthest point away from the caller) they slide past each other (woman in front) to join the other star

If you read the Style Lab, color section this month (starting on page 6) and noticed our cover you're acquainted already with the traditional square, Two Stars in the Night, or Venus and Mars. It's interesting that this unique gear-wheel pattern has also found its way into the field of contras.

The following contra for four couples is a dandy and a great one to try out on dancers who have done the square version and are looking for more variety.

with other hand (no turning just slide). The stars keep turning and each couple follows #1, one by one. Some will recognize this movement as Venus and Mars, a popular oldie, but goodie.

— — — —, — — **Change again**

When at bottom again everyone changes back, #1 first, as before.

— — — —, — — **#1's lead up to the center**

When at bottom the third time, #1 drops the star and comes back up to the top, others following one by one.

— — — —, — — **And down to bottom**

#1's with everyone following castoff around down to the bottom again and form a two-handed arch as in Virginia Reel.

— — — —, — — **Others thru and up to place**

#1 stays at bottom while others go thru arch and reform the original formation with a new #1 (the previous #2).

— — — —, — — **New #1's go down the center**

Repeat from the beginning for each couple.

Dick Leger, while not a traditional caller, has a lot of dances that work very well in a traditional group. Like his other dances, this one must be phrased very precisely, in quadrille style. This dance is one he calls:

PENNSYLVANIA POLKA

Music: TNT 220 Pennsylvania Polka

— — — —, **Head couples right and left thru**

— — — —, **Head two ladies chain**

— — — —, **Side couples right and left thru**

— — — —, **Side two ladies chain**

— — — —, **Join hands and circle
halfway round**

— — — —, — — **Corner swing**

— — — —, — — **Promenade full around**

— — — —, — — — —

— — — —, **Head two couples, etc.**

(Repeat for heads then break, then twice for sides)

Break: Use also at beginning and end

— — — —, **Everybody do the heel and toe**

All are in ballroom dance positions with joined hands toward the center of the square. With inside foot they do a heel and toe and then three quick steps (step, together, step). Do this in and repeat out — eight counts total.

— — — —, — — **Repeat the heel and toe**

— — — —, **Grand right and left
halfway round**

Watch timing, this, too, is exactly eight counts.

— — — —, — — **Do sa do your own**

— — — —, **Everybody heel and toe**

Repeat the beginning.

— — — —, **Do it again**
— — — —, **Grand right and left halfway**
— — — —, **With partner do sa do**
— — — —, — — — —

Now I'd like to pass on a couple of dances from a Rochester, NY, caller, Eric Rounds. A terrific fiddler, Eric's band, the Overacker String Band, can be heard on a couple of releases by the Lloyd Shaw Foundation (numbers LS335 and LS325). Eric's first dance is a variant of Rod Linnell's Easthill Breakdown.

EASTHILL VARIANT

Music: Any phrased selection will work

— — — —, **Head two couples right
and left thru**

— — — —, **now to the right,
right and left thru**

— — — —, — — **All four ladies chain**

— — — —, — — **Chain 'em back**

— — — —, **Allemande left pass by
your own**

— — — —, **Right hand lady swing** (full 8 counts)

— — — —, **Promenade that lady round**

— — — —, — — — —

— — — —, **Heads right and left thru, etc.**

The other dance is a quick-teach mixer. Call it:

HANGMAN'S MIXER

Music: Any well phrased selection

— — — —, **Balance right and left, grapevine right**

Men are facing counterclockwise around cir-

Thanks to Our Researcher

How about a loud and enthusiastic round of applause for Ed Butenhof, that sturdy individual who for the past several years has contributed the material for the Traditional Treasury. If we ever wondered whether or not square dancers were interested in these monthly columns our concerns were quickly dispelled when, after skipping the column one month for some reason or another, we received a letter from one of our subscribers. "We got the latest issue yesterday," the writer started out, "but what good is it? You forgot to include the Traditional Treasury." We only "forgot" that once.

cle and women clockwise when both follow the above directions; they separate, men going to the outside, women to the inside.

— — — —, — — **Reverse**

They come back together

— — — —, **Turn partner right hand twice around**

— — — —, **Turn corner left hand once and a half**

— — — —, **Balance and swing new corner**
A 12 count swing, New England style.

— — — —, — — — —

— — — —, — — **Promenade** (8 counts)

— — — —, — — **Into center and back**

Promenade into center four and back four.

— — — —, **Face new partner, balance right, etc.**

□ □ □

feedback - The CallerText

TWO OF OUR MOST AMBITIOUS goals were realized with the publication of the Caller/Teacher Manual and the CallerText. Issued first in two separate, 100-page volumes, the Caller/Teacher Manual was published in its 320-page, loose-leaf form two years ago. The purpose of the CTM is to teach callers how to teach others to square dance and covers the essentials of teaching using the Mainstream Program of Callerlab as its perimeters.

The companion work to the CTM, The CallerText, was completed this past summer. Its purpose is to teach others to call and its 640 pages in a loose-leaf binder contain special chapters that have appeared in Sets in Order over the past 37 years. The names of the 120 whose contributions are included in this fabulous work read like a who's who of square dancing.

• Most gratifying have been the responses we've received from those who have used these books. Here are a few samples.

"... by the publication of this stupendous project (The CallerText), you have set the stage for future development of not only potential callers but also given some insight into what we, the leaders, should feel deep inside of ourselves, about the future of square dancing and what must be done to preserve the activity in its most healthy state."

Bill Donahue, Garden Grove, California

"... The CallerText is terrific. There is so much information, perspective, and enthusiasm in this text, that I truly believe it should be at the forefront of every caller's library. One of the greatest features is that each article has the author and date of composition. I found articles that were written in the early years of Sets in Order are every bit as valid in today's square dance picture as they were then."

Mike Seastrom, Northridge, California

"The CallerText is a masterpiece. Every caller who has a desire for knowledge of the calling field should have a copy of this book. The subjects you have covered are well detailed, easy to read and understand. This book has been needed for many, many years and I will recommend it to all callers in the hope they will get and read this book."

Cal Golden, Hot Springs, Arkansas

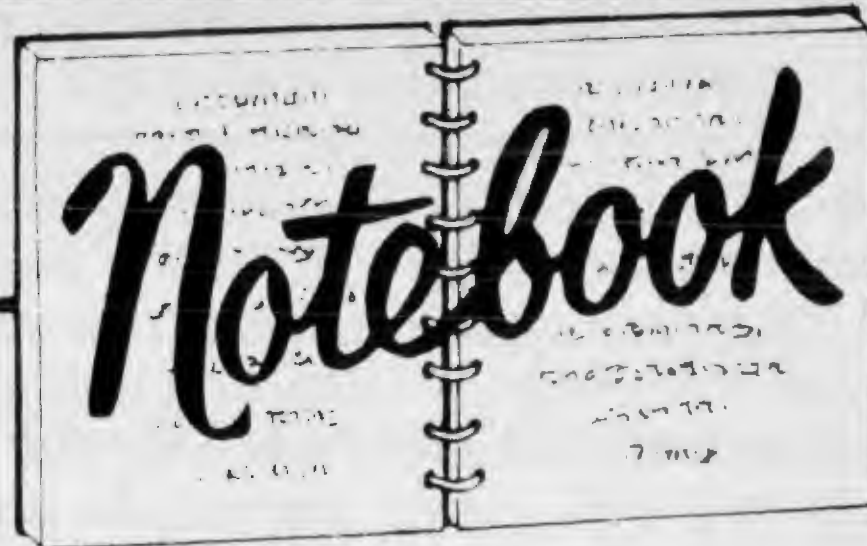
"The CallerText thoroughly inspired me again and rekindled my enthusiasm for the square dance activity. One of the important things that needed doing has now been done — and you did it so well. This will be an everlasting guide and influence to our leadership and a valuable addition to our reference libraries since you have preserved every facet of our activity for future generations of callers and dancers alike."

Al Brundage, Jensen Beach, Florida

"The CallerText is fantastic ... as an anthology of our activity; as a pre-requisite study course for all aspiring callers; as a research library for all existing callers; as a library of historical facts for interested dancers and leaders, it is unsurpassed."

Kip Garvey, Fremont, California

The CALLERS



The Nature Of Choreographic Difficulty

by Bill Peters, Zephyr Cove, Nevada

THE ABILITY TO GENERATE patter choreography in which the difficulty factor is exactly suited to the experience, abilities and tastes of his dancers has become one of the most important skills of a modern square dance caller. These days a caller may call for a beginners' class on one night, a Mainstream club on another, and a high-flying-anything-goes Advanced workshop on the next. This means that his professional future may often depend on his ability to correctly assess the skills and preferences of his dancers on any given night and upon his ability to instantly provide those dancers with a patter program that combines smooth-flowing and dance-like choreography with just the right amount of intellectual challenge. These are programming decisions and they are rarely made easily.

The ability to make accurate programming decisions depends on many things. It depends on a caller's understanding of the mechanics of body flow; it depends on his understanding of comfortable timing; it depends on his ability to make the action of the dance fit the phrase of the music; and it also depends, in no small measure, on his complete understanding of what makes one series of calls seem harder than another.

Dancers' perception of choreographic difficulty is directly related to the nature of the body's physical reflexes, and to the nature (and limits) of human memory. When dancers are unable to respond reflexively (instantly and automatically), they feel stressful and uneasy and this is when they perceive their caller's choreography to be hard. In such cases, the dancers either "make it" or they don't and, in either event, one of three end results will usually occur:

(1) The dancers complete the sequence successfully and because it was indeed difficult, they considered it fun to dance. Such dancers enjoy a degree of stress if it also accompanies a successful end result.

(2) The dancers complete the sequence successfully but found that it was too difficult to be enjoyable. In such cases, the dancers' stress was not worth the fun of succeeding.

(3) The dancers do *not* complete the sequence successfully and the square breaks down. They not only see such choreography as hard, they see it as impossible and that kind of choreography is never pleasant or fun to dance.

Here we are concerned only with the last two situations. And while it is safe to say that every caller encounters them both fairly regularly, it is probably also true that few of them understand why, in those situations, the dancers didn't enjoy his program. Which is to say that few callers really understand the nature

of choreographic complexity. How hard, for example, is "ok" hard? And how hard is too hard? And why?

ABOUT THE AUTHOR – It's only fitting that Bill Peters, who has contributed so much to the Callers Notebook and CallerText sections of this magazine, would have one of his articles in this next-to-last issue of SQUARE DANCING. Without Bill's help, it's doubtful that we would have been able to finish the 640 page looseleaf CallerText when we did. While Bill will continue with some of his calling and with caller courses, he and Betty took a step in the direction of retirement earlier this year when they moved to Nevada from San Jose, California, with intermittent stays in Hawaii – the best of both worlds. Again, our thanks to Bill.

A caller should always be able to predict how his dancers will rate the difficulty factor of his choreography. And while this is a sophisticated and highly judgmental calling skill, it is also one that every successful caller must sooner or later acquire. The first step is for him to know — to really *know* — what dancers regard as difficult and what they regard as easy. When dancers can follow a caller's directions reflexively, they consider the choreography to be easy — and possibly, on occasion, even boring. Choreography is seen as difficult, on the the other hand, when it causes the dancers to worry or to doubt their ability to accomplish the calls successfully and when they begin to fear that they may cause the square to break down. This obviously causes anxiety and stress and every caller needs to understand how his choreography can sometimes create those feelings. Listed below are some of the more commonly encountered, stress-producing elements of modern square dance choreography:

(1) **The Caller Uses a Call the Dancers Have Not Heard Before:** While no caller calls such calls on purpose, they *are* called quite often and when they are it is generally due to caller ignorance or, on occasion, to caller inadvertence. It also occurs most often when a caller calls for dancers he does not see on a regular basis.

(2) **The Caller Uses Calls the Dancers Have Heard Before — But Not Often Enough to Respond Reflexively:** There are problem calls on every list. Peel off and fan the top on the Maintream list and crossfire on the Plus list are some current examples. Examine any Callerlab list and you will find that while most of the calls are used fairly regularly certain others are not which means that most dancers get more floor time with some calls than they do with others.

(3) **The Caller Uses a Known Call From an Unfamiliar Formation:** If dancers have only been taught to dance a call from a single formation (even though it can legally be called from one or more other formations) they will consider the choreography to be hard if they are required to dance it from any other. This does not agree with their understanding of the call's definition and they find this to be contradictory and confusing.

(4) **The Caller Uses a Known Call From an Unfamiliar Arrangement:** The average dancer is rarely able to dance even the simplest call from all of the boy-girl arrangements in which its starting formation(s) can occur. Despite the

lip service that has, in recent years, been given to the desirability of training dancers to be comfortable with APD choreography, the fact remains that most dancers continue to regard such choreography as the most difficult material they are required to dance.

(5) The Caller Requires the Dancers to Make Too Many Simultaneous Decisions and to Keep Track of Too Much at Once: With just about every call he hears, a dancer must deal with many — and sometimes even all — of the following things: the call's definition and the part that he must perform; the formation and/or mini-formation that currently exists; his current position in that formation (end/center/point/infacer/outfacer/ etc.); the directional requirements of the call (right/left/in/out/etc); the dimensional/fractional requirements of the call (How far is $1/4$ or $1/2$ or $3/4$ or $2/3$, etc.?); the nature of the modifications if any that have been placed upon the call (on the third hand, as couples, etc.) An experienced dancer can likely track and remember two or three of these factors quite easily, but to add one or two more will significantly increase the difficulty of the routine. A caller must also consider how much prior floor time the dancers have had with a particular call. While relay the deucey is a complicated call, it becomes easier with each and every repetition. A dancer who has danced relay the deucey 100 times no longer perceives it as difficult.

(6) The Caller Thwarts the Dancers' Tendency to Anticipate: The average dancer has been conditioned to expect certain calls to follow certain other calls: If from a completed double pass thru formation a caller calls centers in, most dancers would expect the next call to be cast off three quarters. Similarly, if, from a two-faced line, a caller calls half tag trade and . . . most dancers would anticipate the next call to be roll. To call something other than what the dancers expect in those situations would cause confusion and the dancers would regard the choreography to be hard.

(7) The Caller Uses a Series of Calls Which Do Not Flow Smoothly: Awkward combinations frustrate that dancers' opportunity to experience the sensation of dance. It also annoys them and they will often consider such choreography to be hard to dance.

(8) The Choreography is At Odds With What the Dancers Regard as Right: Dancers have a sense of what is right with choreography and if something feels wrong (even if it isn't) they'll want to correct it. Leave the dancers facing out too long and they'll instinctively turn back in. And when they discover that they shouldn't have — they'll regard the choreography as hard. Psychologists call this *patching*.

(9) The Compound Effect of Choreographic Difficulty: This occurs whenever the preceding eight elements are in any way compounded. The effect of choreographic difficulty is increasingly cumulative and the more difficulty factors a piece of choreography contains, the more difficult it seems.

Additional elements of choreographic difficulty can no doubt be found but the ones described above are the ones most often encountered by today's dancers. What remains now is for us to consider how all of this affects the job and function of the average caller today and, to do this, it is necessary to

understand *why* people enjoy square dancing. Square dancing is, of course, a highly social and people-oriented activity and we generally tend to enjoy any activity that allows us to meet new people and to make new friends. But while square dancing obviously provides an ideal climate for social interaction, that is by no means its only attraction. One of the unique characteristics of modern square dancing is that it allows us to gratify two age-old human pleasures. It permits us to enjoy the purely sensual delights of moving to music (dancing), and it also allows us to enjoy the intellectual stimulation that comes whenever we have followed successfully the directions of the caller (choreographic puzzle solving). We are also able to enjoy both of these powerful human stimuli concurrently and simultaneously. The delicate balance between square dancing's sensual side on the one hand and its intellectual aspects on the other define the true nature and the basic appeal of square dancing today and it is, therefore, essential for a modern caller to always be sure that his dancers are provided with an abundance of both.

The problem is that this is not always as easy as it sounds. While dancers want both the music and the choreography, they do not always want them in the same proportions. Some want more dancing than puzzle, others more puzzle than dance, and, these days, it is up to the caller to sort it all out. It is the ultimate programming skill and no caller can avoid it. Nor can he perform that skill effectively without truly understanding the inherent nature of choreographic difficulty.

I do not mean to suggest that choreographic difficulty is bad or that a caller should seek to eliminate it. Quite the contrary. I consider such difficulty to be a vital ingredient and an integral part of today's brand of square dancing and that its elimination would be the height of folly. It must be remembered, however, that while dancers enjoy a degree of choreographic difficulty, they enjoy it only if they are able to dance it *successfully*. Which means that a modern caller must be able to observe and monitor the tastes, preferences and abilities of his dancers and he must also be able to modulate and fine tune the difficulty level of his programs accordingly. He must know how to reduce the difficulty of a dance whenever the dancers are unable — or disinclined — to dance it. And he must also be able to raise the difficulty of a dance whenever *that* becomes desirable. He cannot do either, however, unless he first understands the true nature of choreographic difficulty. And these days, his success as a caller may well depend on it!

THE CALLERTEXT — We thought that within a couple of years after the CallerText chapters started running in the magazine we would use up all of the topics that played a role in the art of calling. By the end of eight years we were announcing that the book was not too far from completion. Finally, after 14 years of planning, the brand new, bright and shining CallerText was finally completed and mailed out this past July. We've been delighted with the reactions coming in from all over the world of square dancing. Among the great things readers have told us is the pleasure of seeing virtually every topic of caller-knowledge covered by caller/leaders, obviously experts in their fields. If you haven't purchased your copy yet, don't wait. For ordering information see page 124. You'll be glad you did.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Tennessee

The 23rd Mid-South Square & Round Dance Festival will be held November 22-23 at Cook Convention Center in Memphis. Featured callers are Jon Jones and Elmer Sheffield with Roy and Exie VanVactor handling the rounds. Dancing will be Mainstream through C-1. Further information may be obtained from Tom and Bonnie Smith, 6362 Thornfield Dr., Memphis 38134 (901) 382-2475.

Virginia

The 23rd Reunion of the Overseas Dancers was held in Fort Monroe the first week of August. 171 dancers attended representing the United States, England, Germany and Saudi Arabia. The Nestor Award was presented to Gwen Manning of England, and Ralph and VeVe Hay from Colorado, for their outstanding efforts in promoting overseas dancing as well as their support of the organization and its objectives. The 24th Reunion

will be held in San Diego, California, July 30 through August 3, 1986. Information concerning next year's gathering is available from Ron and Ruth Livingstone, 100 Woodlawn Ave., Space 3, Chula Vista, CA 92010.

Canada

More than 10 callers from three provinces and some 250 dancers turned out this past spring to honor Art and Joyce Acorn, popular



Joyce
and
Art Acorn

callers for the past 25 years in both Alberta and Saskatchewan. Their work and dedication has inspired local clubs, brought many beginners into classes, entertained residents at senior homes and encouraged the Saskatchewan North West Zone to financially assist new callers in attending a callers school. They were former editors of the Zone Newsletter and presently serve as presidents of the Zone. At the special appreciation dance, a live band that Art and Joyce were affiliated with many years ago, tuned up to play for his calling. A memorable experience for him; a first for

Dancers and family members gather for a group photo at the Overseas Dancers Reunion in Virginia.



ROUND THE WORLD of SQUARE DANCING

many dancers. A book of memories was presented by the dancers, along with a tablecloth containing the signatures of all who attended. The Acorns' years of dedication, enthusiasm, friendship and inspiration are truly appreciated. —Garry and Edith Cunningham

South Africa

The Benoni Square Dance Club is now in full swing. We have three sets working steadily through the Bob Ruff teaching records and other Basic and Mainstream material. We meet on Thursday evenings in a Scout Hall in Northmead and are the only club teaching square dancing in the Johannesburg area. We are training a demonstration set so that we can go out and promote square dancing at local shopping centers, charity events, etc. I am also running one-night stand "barn dances" which are very popular and which give us some publicity. Visitors are invited to contact me at 011-849-8350. —Tony Webb

Illinois

The 2nd Annual Square and Round Dance Convention of the State Council of Illinois Square Dance Association took place last July in Peoria. Dancers from more than 20 states and Canada, plus 160 callers, cuers and instructors brought the total attendance to more

than 4,000. There will be a repeat performance — same month, same city, next year. Watch for it.

New Mexico



Chuck Skaggs calling at Red River Community House in New Mexico shows some confusion during the July 4th celebration.

New Jersey

28 members of the Glen Rock Belles & Beaux visited Frankfurt, Germany, in 1983 and danced with the Beaux & Belles of that city. As a memento of their visit, they were presented with "Belle" who was destined to begin her travels. She has fulfilled that prom-



A full floor of dancers enjoying the Illinois Convention held last July.

Belle, with her mementos, is ready to return to Germany.



ise visiting clubs in Pennsylvania, Virginia, Hawaii, Washington, California, Montana, Wyoming, Idaho, Colorado and Japan, to mention just some of her stops. Belle was reunited with the Belles & Beaux at the 34th National Convention in Alabama and is soon to leave for Hamburg, Germany, from where she will return home to Frankfurt.

Japan

Ichiro Fujima, square dancer and photographer, par excellent, of Tokyo, gets around, as shown by his camera. June 11-14 he visited Akron, Ohio, enjoying the dancing in that area. June 20-22 he attended the Advanced & Challenge Convention in Virginia Beach. By the end of the month, he and his girlfriend,

Chiharu Anzai of Nagoya, were dancing at the National Convention (that is when he wasn't snapping pictures). By July 12th he was back home attending the 18th Summer Camp, sponsored by the Shizuoka East Area Square Dance Association. Some 400 dancers from many cities attended this square dance special. One of the highlights of the activity was a Hagoromo Matsuri Festival. For this, Tony Oxendine and Paul Marcum, featured callers, were dressed and made up to appear as Samurai, Japanese warriors who lived more than 120 years ago in Japan. Ichiro continues to chronicle in pictures the many facets of this wonderful activity. We all thank him.

Alabama

The 6th Annual Funfest Weekend will be held at the Sheraton Inn, Dothan, November 29-December 1. The staff will be Chris Vear, Horace Newberry and Wayne Nicholson. The program will include rounds, workshops, Mainstream and Plus dancing. For information and registrations contact Doy and Genny Stokes, Rt. 1, Box 284, Dothan 36301 (205) 793-1616.

Massachusetts

The Square Dance Foundation of New
*Please see **WORLD**, page 116*

Clockwise, left to right, (1) Scotty Sharrer calls at a special dance to welcome Ichiro Fujima to Ohio. (2) Dancers at the 18th Summer Camp in Japan enjoy dancing to (3) Tony Oxendine and (4) Paul Marcum (yep, that's right!) (5) Staff for the Advanced and Challenge Convention (6) The Wayne County Combined Swingers entertain at the dance called by Scotty (above) — **Photos by Ichiro Fujima**



THE BEST JUST GOT BETTER!

Last year Hilton Audio Products did a survey of Micro-75A owners to find out what changes they would like to see in their equipment. At this time we are proud to announce the set born of that survey!

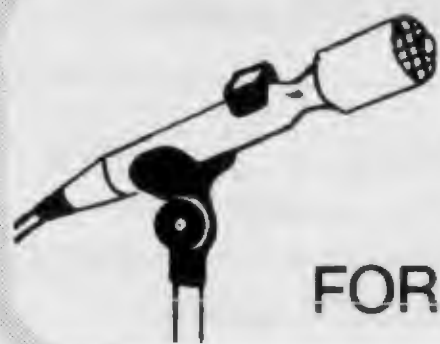


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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

November, 1985

WORKING WITH THE CROSSTRAIL THRU

by Gene Trimmer, Paragould, Arkansas

WHEN USING SOME of the Basic program calls the call itself has a completion spot but is primarily a lead-in call to another call. Split two is one of those calls because the dancers must be given a call to determine their next action out of many alternative actions. The couple doing the splitting follows the next call and may be called upon to face right; face left; separate; partner trade, etc.

Others could be named but let us get right to the point of another good call in its place, as it is with all others, crosstrail thru. Its definition states the ending position is dependent upon the next call. When you really analyze it there is very little difference between the need for follow-up calls with this basic call and the need coupled with the call mentioned above.

The real trouble with crosstrail thru lies in the fact that it is primarily used as a crosstrail thru to the corner for a left allemande. Other than that it has one more trouble which lies in the fact that many callers need a whipping boy, or something about which to argue, so they have picked on this call. What we really should do is learn to use this call in ways other than to a left allemande because using it only that way simply clouds its potential. It is also a good call to lead into right and left grand along with separate around one/two and U turn back. Granted, that is a certain amount of limitation but we need to take a look at some other good uses for the call.

When you teach crosstrail thru to dancers they must understand there is no definite facing direction following this call. They simply

turn themselves the amount necessary to follow the next call. Their main point of understanding lies in first passing right shoulder with the dancers they face when the call is given and then follow with a left shoulder pass with the one who was beside them.

For a bit of understanding about set-up modules we may use, to go from static square to zero box we need only to understand a few basic ones. If we call for heads, or sides to crosstrail thru . . . separate around two — lines, we have converted the static square to facing lines of four with a boy boy girl girl arrangement where we can call star thru . . . centers square thru three quarters to get to zero box ready for left allemande. If we call heads/sides right and left thru before calling crosstrail thru . . . separate around two — lines, we have converted the static square to facing lines of four with a boy boy girl girl arrangement where we can call star thru . . . centers pass thru to zero box. If we call for heads/sides crosstrail thru . . . separate around one — lines, we have converted the square to right hand lady lines where we can call star thru . . . pass thru . . . trade by to get to zero box. If we call heads/sides right and left thru before calling crosstrail thru . . . separate around one — lines, we convert the static square to corner lady lines where we can call star thru . . . pass to the center . . . square thru three quarters to a zero box. Make certain, when calling, you really accent the one or two so there will be no confusion on the dancers' part. Pay close attention to the following routines because you will see many different ways to use modules from static square to zero box or zero lines. We will use (B) to denote zero box and (L) for zero lines.

**Heads right and left thru . . . crosstrail thru
Around two — lines . . . star thru
Centers pass thru (B) . . . right and left thru
Dive thru . . . star thru . . . crosstrail thru**

Separate around one — lines . . . star thru
Dive thru . . . square thru three quarters
Left allemande

Sides crosstrail thru
Separate around two — lines . . . star thru
Centers square thru three quarters (B)
Do sa do . . . swing thru . . . boys trade
Boys run . . . bend the line . . . star thru
Dive thru . . . star thru . . . crosstrail thru
Left allemande

Four ladies chain . . . heads crosstrail thru
Separate around one — lines . . . star thru (B)
Square thru three quarters . . . trade by
Star thru . . . right and left thru
Flutterwheel . . . reverse flutterwheel
Crosstrail thru . . . swing this girl
Promenade home

Four ladies chain three quarters
Heads crosstrail thru
Separate around one — lines
Right and left thru (L) . . . pass thru
Wheel and deal . . . zoom . . . star thru
Right and left thru . . . two ladies chain
Crosstrail thru . . . left allemande

Four ladies chain three quarters
Four ladies chain
Heads right and left thru . . . crosstrail thru
Separate around one — lines (L) . . . star thru
Dive thru . . . star thru . . . crosstrail thru
Separate around one — lines (L) . . . pass thru
Wheel and deal . . . centers pass thru
Swing thru . . . turn thru . . . left allemande

Heads crosstrail thru
Separate around one — lines of four
Right and left thru
Ladies chain straight across
End ladies chain diagonally (L)
Right and left thru . . . crosstrail thru
U turn back . . . right and left grand

Sides right and left thru . . . crosstrail thru
Separate around one — lines . . . star thru
Dive thru . . . star thru . . . crosstrail thru
Separate around one — lines . . . star thru
Dive thru . . . star thru . . . crosstrail thru
Separate around two
Lines go forward and back
Centers roll a half sashay . . . all slide thru
Left allemande

Heads right and left thru . . . crosstrail thru
Separate around two
Lines go forward and back
Centers rollaway a half sashay

Everyone pass thru . . . tag the line
Centers in . . . cast off three quarters
Crosstrail thru . . . right and left grand

Sides crosstrail thru
Separate around one — lines . . . star thru
Dive thru . . . pass thru (B) . . . star thru
Right and left thru . . . rollaway a half sashay
Crosstrail thru . . . right and left grand
Heads crosstrail thru
Separate around one . . . into center
Box the gnat . . . pull by
Split two around one . . . into center
Crosstrail thru
Separate around one . . . into center
Box the gnat . . . pull by
Left allemande

Four ladies chain three quarters
Check your corner now
Heads right hand star . . . back by the left
Left hand star . . . pick up corner
Star promenade . . . back out and join hands
Circle left . . . boys forward and back
Boys crosstrail thru
Swing your original partner
Promenade home

Let's take a quick look at one thing we can do with the boy boy girl girl lines we form after a static square crosstrail thru . . . separate around two — lines, when we follow with a pass thru . . . wheel and deal. This brings us to a double pass thru formation with girls in the center. From here a girls pass thru followed by star thru brings us to left hand two face lines. If, instead, we have the girls zoom followed by boys pass thru and star thru, the dancers will be in right hand two face lines. It is just another way the dancers are fully capable of following your calls if you will give them the opportunity.

Heads crosstrail thru
Separate around two — lines . . . pass thru
Wheel and deal . . . girls pass thru . . . star thru
Ferris wheel . . . zoom . . . star thru
Crosstrail thru . . . U turn back
Everyone right and left grand

Side ladies chain . . . heads crosstrail thru
Separate around one — lines . . . pass thru
Wheel and deal . . . centers pass thru
Slide thru (L) . . . flutterwheel

SPECIAL WORKSHOP EDITORS

Ray Rose Workshop Editor
Joy Cramlet Round Dances

**Reverse flutterwheel . . . crosstrail thru
Left allemande**

Quarterly selections come and go and occasionally one does catch on enough to be added to one of the programs. The Main-stream Quarterly Selection for the quarter beginning September 1, 1985, is Spin The Net. By definition — From parallel waves (or an eight chain thru formation), all spin the top to form a momentary tidal wave. The four dancers in the very center wave now do a spin the top to end as the wave across the center of the square. At the same time, the two dancers at each end cast off three quarters; then the dancer facing out runs around the other dancer, leaving them as a couple facing in. Ends in quarter tag formation.

It is really easy for dancers to do and it has been seeing a lot of work. It is easy for the caller to use because if he calls swing thru . . . Spin the Net form a zero box, the dancers arrive at the same position as if he had called for heads or sides to pass the ocean . . . ladies trade from a static square. From this point he may call recycle . . . pass thru to arrive back at the zero box or call extend to arrive at the same parallel ocean waves as if lead right . . . step to a wave had been called from a static square. Therefore it is really easy to establish some good box zero modules or conversion modules from box to lines and vice versa. Let's look at a couple and then to some choreography.

BOX ZEROS

**Swing thru . . . spin the net . . . recycle
Pass thru**

**Swing thru . . . spin the net . . . swing thru
Turn thru**

**Swing thru . . . spin the net
(In the wave) boys run . . . veer left**

**Spin the net . . . (in the wave) girls run
Veer left . . . swing thru (ends in waves)**

ZERO BOX TO ZERO LINE CONVERSIONS

**Swing thru . . . spin the net . . . step thru
Swing thru . . . single hinge . . . boys run
Spin the net . . . extend . . . single hinge
Boys run**

**ZERO LINE TO ZERO BOX CONVERSIONS
Pass the ocean . . . ladies trade . . . swing thru
Spin the net . . . step thru**

**Pass the ocean . . . spin the net . . . extend
Swing thru . . . recycle**

CHOREOGRAPHY

**Heads flutterwheel . . . touch one quarter
Walk and dodge (B) . . . swing thru
Spin the net . . . recycle . . . pass thru (B)
Touch one quarter . . . split circulate
Single hinge . . . boys circulate
Swing thru . . . single hinge
Boys run (L) . . . pass the ocean . . . girls trade
Swing thru . . . spin the net . . . step thru
Left allemande**

**Sides pass the ocean
Swing thru . . . boys run
Veer right (B) . . . swing thru . . . spin the net
(In the wave) boys run . . . veer left (B)
Pass the ocean . . . fan the top . . . scoot back
Spin the net . . . swing thru . . . turn thru
Left allemande**

**Heads swing thru
Spin the top . . . extend (B)
Spin the net . . . extend . . . single hinge
Boys run (L) . . . pass thru . . . tag the line
Centers in . . . cast off three quarters
Pass thru . . . wheel and deal
Centers pass thru . . . spin the net . . . recycle
Veer left . . . veer right
Square thru three quarters
Left allemande**

**Sides crosstrail thru
Separate around one — lines
Pass the ocean
Swing thru . . . spin the net . . . recycle
Double pass thru . . . leaders partner trade (B)
Swing thru . . . girls circulate . . . boys trade
Single hinge . . . boys run (L)
Pass the ocean
Spin the net . . . extend . . . swing thru
Recycle . . . left allemande**

The next couple will end in all boys in the wave or all girls in the wave and same sex outside couples.

**Heads touch one quarter . . . girls run
Pass thru . . . do sa do . . . ocean waves
Spin the net . . . extend . . . boys run
Pass thru . . . wheel and deal
Double pass thru . . . centers in
Cast off three quarters . . . pass thru
Wheel and deal . . . zoom . . . boys pass thru**

Swing thru . . . spin the net . . . boys recycle
Pass thru . . . touch one quarter . . . boys run
Promenade home

Sides crosstrail thru
Separate around two — lines . . . pass thru
Wheel and deal . . . girls pass thru
Swing thru . . . spin the net . . . extend
Single hinge . . . scoot back . . . swing thru
Boys trade . . . turn thru . . . left allemande

Heads square thru three quarters
Separate around one — lines . . . pass thru
Wheel and deal . . . zoom . . . boys pass thru
Swing thru . . . centers trade . . . spin the net
Swing thru . . . right and left thru . . . zoom
Pass thru . . . left allemande

From normal parallel ocean waves the call ends or centers circulate doesn't change the basic formation of (normal) boy girl girl boy or (1/2) girl boy boy girl. When you start working with Callerlab approved numbered formations, however, a new awareness develops with callers and dancers alike. One of the easiest places to start this understanding is with the parallel ocean waves we set up when, from a normal box (eight chain thru) formation, we call touch one quarter and the dancer terminate in ocean waves of boy girl boy girl (#1). An ends circulate terminates in girl girl boy boy (#4) while a centers circulate terminates in boy boy girl girl (#3) waves and so on.

We will take a look at it and see how we may use it to get into and out of different dancer positions where they should easily dance the calls. First, however, a couple of zero box to zero line conversion using ends or centers circulate from the aforementioned waves.

ZERO BOX TO ZERO LINE CONVERSIONS

Touch one quarter . . . ends circulate
Swing thru . . . boys run . . . flutterwheel
Right and left thru . . . touch one quarter
Centers circulate . . . swing thru
Split circulate . . . boys run

CHOREOGRAPHY

Heads touch one quarter . . . boys run (B)
Touch one quarter . . . ends circulate
Swing thru . . . boys run . . . flutterwheel (L)
Pass thru . . . tag the line
Leaders U turn back . . . touch one quarter
Ends circulate . . . swing thru . . . boys run
Pass thru . . . bend the line . . . pass the ocean
Girls run . . . half tag — right
Left allemande

Sides pass the ocean . . . girls trade
Recycle . . . veer left . . . veer right (B)

Right and left thru . . . touch one quarter
Centers circulate . . . swing thru
Split circulate . . . boys run (L)
Right and left thru
Dixie style to ocean waves . . . boys trade
Left swing thru . . . chain down the line
Promenade

Heads lead right . . . touch one quarter
Ends circulate . . . swing thru . . . single hinge
Girls trade . . . recycle . . . pass thru
Trade by . . . right and left thru
Touch one quarter . . . centers circulate
Swing thru . . . split circulate . . . boys run
Crosstrail thru . . . U turn back
Right and left grand

Sides pass thru . . . partner trade
Touch one quarter . . . walk and dodge
Touch one quarter . . . centers circulate
Swing thru . . . scoot back . . . face right
Left allemande

The set-up just shown works really neat with the plus call anything and roll when you use it as a trade and roll. Here are a couple of uses.

Heads lead right . . . touch one quarter
Ends circulate . . . swing thru
Trade and roll . . . box the gnat (B)
Pass thru . . . trade by . . . touch one quarter
Centers circulate . . . swing thru
Trade and roll . . . right and left thru
Veer left . . . couples circulate
Tag the line — left . . . promenade

Sides square thru . . . touch one quarter
Scoot back . . . centers circulate
Swing thru
Scoot back . . . trade and roll . . . pass thru
Trade by . . . swing thru . . . turn thru
Allemande

With Spin The Net

Heads lead right . . . touch one quarter
Ends circulate . . . swing thru . . . scoot back
Trade and roll (B) . . . swing thru
Spin the net . . . extend . . . single hinge
Split circulate . . . trade and roll
Right and left grand

This will be Gene's final contribution to the lead section of the Workshop. We thank him for sharing his knowledge throughout the years. Gene is a regular contributor to American Squaredance Magazine. We suggest you follow him there.

SINGING CALLS

SINGIN' THE BLUES

By Troy Ray, Mabank, Texas

Record: Desert #22, Flip Instrumental
with Troy Ray

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across that ring
Chain that lady back home I sing
Join hands circle left and then
Left allemande you weave the ring
Well I never felt more like singin the blues
Do sa do and promenade her too without you
You got me singin the blues

FIGURE:

Heads square thru four hands and go
Find that corner boy do sa do
Touch a quarter scoot back and then
Split circulate walk and dodge my friend
Partner trade pass the ocean swing thru go
Boys you trade swing promenade that ring
Without you you got me singin the blues

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

BIG SOMBRERO

By Tom Roper, Joe Porritt, Mark Patterson

Record: JoPA #1001, Flip Instrumental with
Tom, Joe and Mark

OPENER, MIDDLE BREAK, ENDING

All four ladies promenade inside the ring
Come on home swing that man
Everybody swing
Join hands circle left around you go
Left allemande that corner girl and
Weave the ring you know
Wind'em in weave'em out meet a lady there
Swing and whirl that pretty little girl
Promenade that square
Takes more than a big sombrero
Takes more than a fancy hat
To change a city slicker into a country cat

FIGURE:

One and three promenade
Halfway round for me
Down the middle right and left thru
Turn the girl you see flutterwheel
In the middle of the floor and
Sweep one quarter more pass thru
Right and left thru turn the girl
Veer to the left and wheel and deal
Corner lady swing swing and whirl
That corner girl promenade the ring
Takes more than a big sombrero
Takes more than a fancy hat
To change a city slicker into a country cat

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

CHRISTMAS TIME'S A COMIN'

By Darryl McMillan, Lynn Haven, Florida

Record: Ranch House #217, Flip Instrumental
with Darryl McMillan

OPENER, MIDDLE BREAK, ENDING

Circle left

Christmas time's a comin
Christmas time's a comin
Christmas time's a comin
I know I'm going home
Allemande left your corner do sa do partner
Men star by the left in the middle
Gonna roll it around you go
With partner there you curlique boys run right
Allemande left that corner girl
You're gonna promenade for me cause
Christmas time's a comin
Christmas time's a comin
Christmas time's a comin
And I know I'm going home

FIGURE:

Head two couples promenade around halfway
Two and four right and left thru and
Turn that girl right there square thru
In middle four hands around you know
Corner do sa do then do an eight chain four
Well joy joy the bells are ringing
With that corner girl your swinging
Swing that corner girl promenade for me
Cause Christmas time's a comin
Christmas time's a comin
Christmas time's a comin
And I know I'm going home

SEQUENCE: Opener, Figure twice. Middle
break, Figure twice, Ending.

WABASH CANNONBALL

By Jack O'Leary, Glastonbury, CT.

Record: Red Boot Star #1277, Flip Instrumental
with Jack O'Leary

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside the ring
Get on home swing your man once around
Join hands circle left move around the hall
Allemande left your corner weave the ring
Listen to the jingle rumble and the roar
Swing your honey once around
Then promenade the floor
Hear the mighty rush of engine
Hear the lonesome hobo's call
You're racing thru the jungle
On the Wabash cannonball

FIGURE:

Head couples promenade halfway round go
Down the middle star thru pass thru
Swing thru with outside two boys run right
Ferris wheel double pass thru
Track II that corner swing

Allemande left new corner promenade ring
 She's long and she's handsome and
 Known quite well by all
 A handsome combination called
 The Wabash cannonball

SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

ROUND DANCES

MY BEST GIRL — Windsor 4779

Choreographers: Corky and Paulette Pell

Comment: A lively two-step with fine big band
 sounding music.

INTRODUCTION

1-2 CLOSED M face LOD Wait; Side, Touch,
 Slide to BANJO, Touch;

PART A

1-4 Fwd Two-Step; Fwd Two-Step end
 CLOSED M face WALL; Side, Close, XIF,
 —; Thru, Side, Bk, —;
 5-8 Bk, Close, Fwd, —; Side, Close, Thru
 end SEMI-CLOSED face LOD, —; Scoot,
 2, 3, 4; Walk, —, Pickup to CLOSED, —;
 9-12 Fwd Two-Step; Fwd Two-Step; Prog
 Scissors; Prog Scissors end BANJO;
 13-16 Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R
 Turn M face WALL in CLOSED, —; Side,
 Close, Side, Close end SEMI-CLOSED;
 Fwd, —, 2 end BUTTERFLY M facing
 WALK;

PART B

1-4 Side Two-Step; Rock Thru, —, Recov,
 —; Side Two-Step; Rock Thru, —,
 Recov, —;
 5-8 Face to Face Two-Step; Bk to Bk
 Two-Step; Circle Away Two-Step; To-
 gether Two-Step;
 9-12 Rock Side, —, Recov, —; XIF, Side, XIF,
 —; Rock Side, —, Recov, —; XIF, Side,
 XIF end in CLOSED, —;
 13-16 Turn Two-Step; Turn Two-Step; Twisty
 Vine, —, 2, —; 3, —, 4, —;

SEQUENCE: Dance goes thru twice except sec-
 ond time thru replace meas 16 with Tag.

Tag:

1 Side, Close, Push, Point.

BACK HOME AGAIN IN INDIANA — Windsor 4779

Choreographers: Betty and Clancy Mueller

Comment: This two-step is quite simple and the
 music is good big band sound.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —,
 Point, —; Together to SEMI-CLOSED,
 —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step end
 OPEN; Strut, —, 2, —; 3, —, 4, —;
 5-8 Circle Away Two-Step; Away Two-
 Step; Strut Together, —, 2, —; 3, —, 4 to
 end CLOSED M facing WALL, —;
 9-12 Side, Close, XIF to SIDECAR, —; Side,
 Close, XIF to BANJO, —; Fwd, Lock,
 Fwd, —; Fwd, Lock, Fwd, —;
 13-16 Fwd, Close, Bk, —; (Side, Close, Thru,
 —;) Bk, Close, Fwd end CLOSED M face
 WALL, —; Open Vine, —, 2, —; 3, —, 4,
 —;

PART B

1-4 Side, Close, Side, Close; Side, —,
 Reach Thru, —; Side, Close, Side,
 Close; Side, —, Reach Thru, —;
 5-8 Turn Two-Step; Turn Two-Step end
 OPEN facing LOD: (Twirl) Walk, —, 2, —;
 3, —, 4 SEMI-CLOSED, —;
 9-12 Rock Fwd, —, Recov, —; Bk, Close,
 Fwd, —; Rock Fwd, —, Recov, —; Bk,
 Close, Fwd, —;
 13-16 Fwd Two-Step; Fwd Two-Step; (Twirl)
 Walk, —, 2, —; 3, —, 4, —;

SEQUENCE: Dance goes thru three times plus
 Ending.

Ending:

1 Step Apart, —, Point, —.

SWINGIN' — Merry-Go-Round 007

Choreographers: Ivan and Billie Sager

Comment: An enjoyable two-step routine. Good
 dance music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —,
 Point, —; Together to BUTTERFLY M
 face WALL, —, Touch, —;

PART A

1-4 Roll LOD, —, 2, —; 3, —, 4, —; Vine, 2, 3,
 4 end CLOSED; Pivot, —, 2 end M
 face LOD, —;
 5-8 Strut, —, 2, —; 3, —, 4, —; Scoot, 2, 3, 4;
 Walk, —, 1/4 R Turn M face WALL, —;
 9-12 Turn Two-Step; Turn Two-Step; Twisty
 Vine, 2, —; 3, —, 4 end SEMI-
 CLOSED, —;
 13-16 Fwd Two-Step; Fwd Two-Step end M
 face WALL; (Twirl) Vine, —, 2, —;
 Walk, —, Pickup to CLOSED, —

PART B

1-4 Fwd, —, Point, —; Bk, —, Point, —; Fwd,
 Close, Bk, Close; Fwd, —, 1/4 R Turn
 M face WALL, —;
 5-8 Fwd, —, Point, —; Bk, —, Point end M
 face WALL in BUTTERFLY, —; Side,
 XIB, Side, XIB end face LOD in OPEN;

- Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —;**
 9-12 **Face to Face Two-Step; Bk to Bk Two-Step facing RLOD; Rock Bk, —, Recov, —; Walk, —, 2, —;**
 13-16 **Bk to Bk Two-Step; Face to Face Two-Step end facing LOD in OPEN; Rock Bk, —, Recov, —; Walk, —, 1/4 R Turn M face WALL in BUTTERFLY, —;**
 SEQUENCE: A — B — A — B except meas 16 Pickup to CLOSED — B plus Ending.
 Ending:
 1-4 **Side, Close, Side, Close; Side, —, Thru, —; Circle Away Two-Step; Circle Together Two-Step; Point.**

IDA — Merry-Go-Round 007

Choreographers: Ken Croft and Elena de Zordo
Comment: Not a difficult two step and pleasurable to dance. Good music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**
 PART A
 1-4 **Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step; Walk, —, 1/4 R Turn M face WALL in CLOSED;**
 5-8 **Side, Close, Side, —; Rock Thru, —, Recov, —; Bk, Close, Fwd, —; Fwd, —, Pickup to CLOSED M face LOD;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing WALL:

PART B

- 1-4 **Side, Close, Bk, —; Bk Apart, —, 2, —; Side, Close, Fwd, —; Together, —, 2 to L hand STAR, —;**
 5-8 **L face Wheel, Close, Fwd, —; On Arnd, Close, Fwd M face COH, —; On Arnd, Close, Fwd, —; On Arnd, Close, Fwd end in BUTTERFLY M face WALL, —;**
 9-12 **Side, Close, Thru face RLOD in LEFT OPEN, —; Walk, —, 1/4 L Turn M face WALL in BUTTERFLY, —; Side, Close, Thru face LOD in OPEN, —; Walk, —, 1/4 R Turn M face WALL in BUTTERFLY, —;**
 13-16 **Side, Touch, Side, Touch; Side, Close, Side, Close; (Twirl) Side, —, XIB, —; Walk, —, Pickup to CLOSED, —;**

SEQUENCE: Dance goes thru twice except to end in SEMI-CLOSED plus Ending.

Ending:

- 1-5 **Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, XIB, —; CLOSED M face LOD Walk, —, 2, —; Apart, —, Point, —;**

WALTZING MY WAY — Grenn 17074

Choreographers: Doc and Peg Tirrell

Comment: A basic waltz routine with adequate music. One side of record is cued.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**
 PART A

- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**

- 5-8 Repeat action meas 1-4 Part A except to end in OPEN facing LOD;

PART B

- 1-4 **Circle Away 2, 3; Circle Together, 2, 3 end in CLOSED: Fwd, Side, Close; Bk, Side, Close;**

- 5-8 **Dip Bk, —, —; Recov, —, —; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3 end in OPEN;**

PART C

- 1-4 **Circle Away, 2, 3; Circle together, 2, 3, end in BUTTERFLY; R Face Wheel, 2, 3 to face RLOD; R Face Spot Turn, 2, 3 end M face LOD BUTTERFLY SIDECAR;**
 5-8 **L Face Wheel, 2, 3; 4, 5, 6 end face WALL & Partner; Apart, Point, —; Together, Touch, —.**

SEQUENCE: A — B — A — C — A — B — A — C plus Ending.

Ending:

- 1-3 **CLOSED Fwd, Side, Close; Bk, Side, Close; Dip Bk. —, —.**

YOU'RE AN OLD SMOOTHIE — Grenn 17075

Choreographer: Eva Hankins

Comment: A lively two-step routine. Good big band sounding music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —;**

- 5-8 **Side, Close, Fwd, —; Side, Close, XIF to SEMI-CLOSED, —; Fwd, —, Manuv to CLOSED M face RLOD, —; Pivot, —, 2 end M face LOD, —;**

- 9-12 **Fwd Two-Step; Fwd Two-Step; Prog Scissors to SIDECAR; Prog Scissors to BANJO;**

- 13-16 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end M face WALL, —; (Twirl) Vine, —, 2, —; 3, —, 4 end BUTTERFLY, —;**

PART B

- 1-4 **Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; XIF, Side, XIF end in CLOSED, —;**
5-8 **Twisty Vine, —, 2, —; Side, Close, 1/2 L Turn M face COH, —; Twisty Vine, —, 2, —; Side, Close, 1/4 R Turn M face LOD in OPEN, —;**

PART C

- 1-4 **Rock Apart, —, Recov, —; (W crossing IF of M change sides) XIF, Side, XIF to LEFT OPEN, —; Rock Apart, —, Recov, —; XIF, Side, XIF to OPEN, —;**
5-8 **Vine Apart, —, 2, —; Side, Close, 1/2 L Turn end facing RLOD, —; Lunge Swd, —, Recov to face WALL and partner, —; Fwd to face LOD in SEMI-CLOSED, Close, Fwd, —;**

SEQUENCE: Dance goes thru twice except second time thru on meas 8 of Part C Step Fwd, Close, Fwd, Point Fwd with arms extended at sides.

MORE OLDIES

The following dances are of the category that set the trend for continuous action and more complicated dances of the 50's. However, almost every call is self-explanatory, is well phrased and tells the dancers exactly what is expected of them.

THE BACKTRACKER

by Bob Hall

**One and three with a half sashay
Go up to the middle and back that way
Take the opposite lady and box the gnat
A right and left thru the other way back
One and three pass thru
Split that ring and around just two
And by your corner stand
Go forward eight and eight fall back
Go forward again and box the gnat
A right and left thru the other way back
You pass thru and then you stop
And swing that gal behind you Pop
The center couples form a ring
And circle half with the dear little thing
Do a right and left thru
Turn 'em around like you always do
And swing that gal in front of you**

This gives everyone his original opposite and following an allemande break, the pattern would be repeated for the side couples.

SUMMER KNOT

by Jim York

**First and third balance and swing
Chain those gals to the right of the ring
Turn 'em around and don't get lost
New side ladies chain across**

**First and third lead out to the right
Circle half with all your might
Inside arch and the outside under
Chain in the middle and don't you blunder
Face in the middle and pass thru
And do sa do the outside two
All the way round you're doin' fine
For an ocean wave you form a line
Go in and out then a right hand swing
All the way round to an eight hand ring
Balance again and don't be vexed
And allemande left with the same sex
Then right and left grand and on you trot
Some are pretty and summer knot
Meet your honey and everybody swing
We'll straighten out the whole derved thing**

DO PASO WHAT ?

by Ross Christianson

**Ladies center and back you go
Four gents star on a heel and toe
Around the inside ring you go
Meet your honey with a do paso
Do paso with might and main
Your partner left and the ladies chain
Ladies chain cross you go
Turn your opposite gent for a do paso
Partner left and corner round
Partner left with a full turn round and
On you go a right and a left and a do paso
Corners right then back to the bar
Gents to the center like allemande thar
Shoot that star with a full turn around
Turn your corner right when she comes down
Back to your own with a left allemande
Full turn around to beat the band
A right to the next and right and left grand**

This leaves all gents with original right hand ladies for new partners.

RANCHOS ROMP

by Terry Golden

**Ladies center and back to the bar
Gents to the center with a right hand star
*All the way round on a heel and toe
Pass your own and on you go
Turn the next with a do paso
It's partner left with the left hand round
Corner lady with the right hand round
Partner left as you come down
And the ladies star across the town
Turn the opposite gent a full turn around
The gents to the center like allemande thar
Gents back up in a right hand star
A left hand swing and don't be slow
A right and left and a do paso
Your partner left and corner right
Your partner left and leave her there
Four gents star in the middle of the square**

Repeat from * and continue until gents have partners back.

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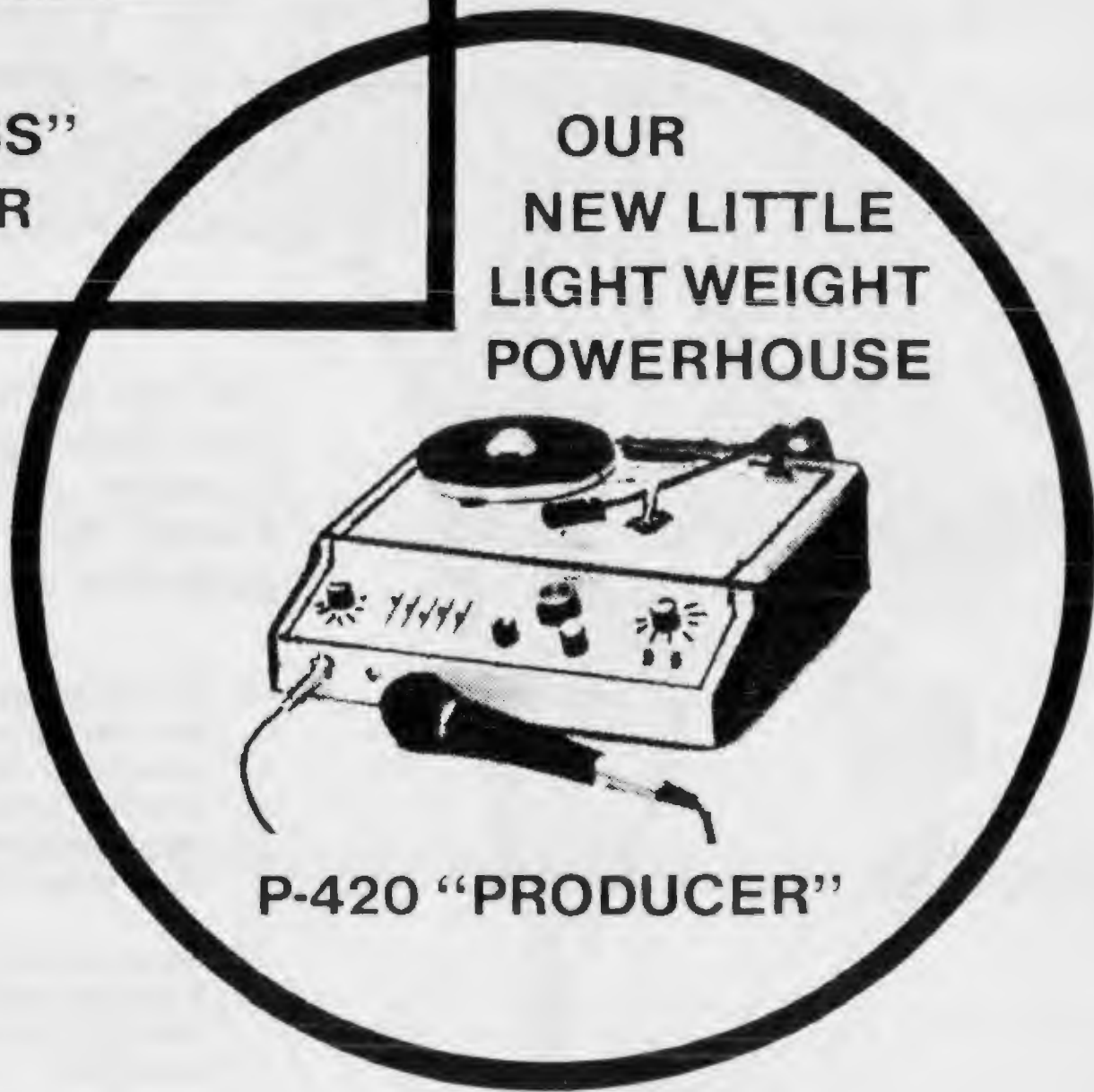
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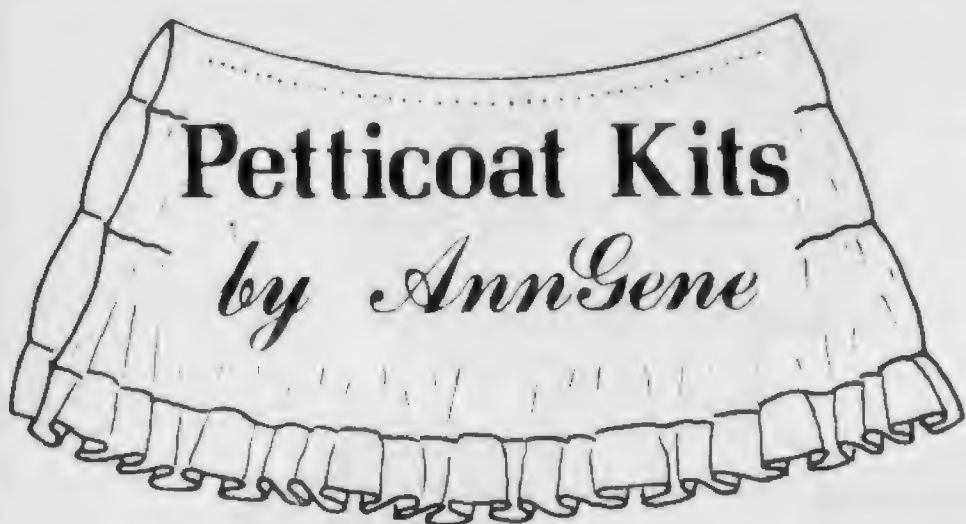
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CALLER of the MONTH



Dick Waibel, Fresno, California

TWENTY-FOUR YEARS of actively calling and teaching square dancing has placed Dick Waibel in the enviable position of having successfully spanned most every aspect of the activity. He enjoys considerable popularity as the featured caller for numerous festivals and weekends and travels extensively throughout the Western United States (including Hawaii) and Canada. In constant demand as a resort caller, Dick is currently on the staff of McCloud Country and Kings Valley Resort in California and Lionshead Dance Resort and Afton's Dance Resort in Montana. As anyone associated with the activity knows, this kind of popularity does not come easily. Dick is well known for his enthusiasm and a great deal of experience, over the years, has brought with it a clarity of command, precise timing and a keen sense of rhythm. All of this combined with an ability to make square dancing *fun* regardless of the choice of program is part of what makes Dick Waibel a true professional. His motto: "Square Dance For The Fun Of It."

As a full-time professional caller, square dancing has become a way of life for Dick and his wife, Becky. Their schedule extends to six and often seven days a week during which



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Dick calls 12 programs that range from new dancer classes through Advanced. Together, they organize square dance vacation tours and cruises for both callers and dancers and, amazingly, all this is combined with an extensive involvement in the recording business.

As owner-producer of Rawhide Records, Dick has introduced a number of recording artists and the company produces a variety of singing calls, workshop hoedowns and round dances. Some of his own hits include Show Me The Way To Go Home, Beautiful Baby, When You Wore A Tulip, Cold Cold Heart, Pins and Needles, That's What You Do When You're In Love and Honey Two-step.



FROM THE FLOOR

Dear Editor:

Thank you for the CallerText. It is certainly a masterpiece. Of all the books printed on square dancing in the past, the CallerText far surpasses them. Your 37 years' work in compiling the contents shows your dedication to the square dance activity. It must give you great pride to know you have created something that not only will help the callers of today but will also be a priceless asset to future generations. I sincerely believe that Callerlab should recommend this book to all callers. Within its pages lie the answers to any problems they might encounter in the activity.

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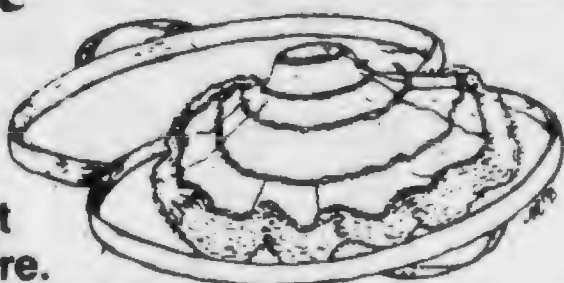
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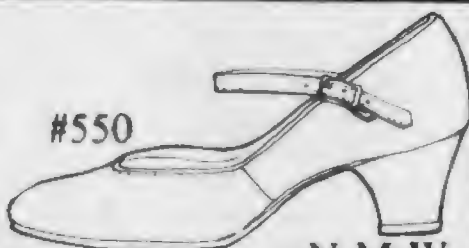


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would have been much smoother.

Hillie Bailey
East Holden, Maine

Dear Editor:

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lection.

Bob and Mimi Smith
Reno, Nevada



Dear Editor:

I have not read what I think is the main
cause of our smaller classes and larger num-
bers who stop square dancing, so here goes. I
have been square dancing over 12 years and
teaching/calling over four years. I am a
subscriber/member of Callerlab. To be brief,
I feel the group pressure to conform to the
dogmatic views of the experienced dancers
and callers takes away "the free to have fun"
feeling which must always be in any recrea-
tional activity or it ceases to be. Just one ex-
ample of this dogma may be seen in the pres-
sure placed on new dancers to dress a certain
way in order to be accepted. In fact I have
attended several dances where good dancers
could not attend because they were not wear-
ing the type clothing those in power thought
they should wear. . . I am not sure what there



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is within us that causes us to band together and attempt to put certain ideas on all who come our way. My guess is fear. I think it would be very helpful to go as far as possible without surrendering our standards of good grooming and supportive fellowship in broadening the arch of guidelines so all who seek fun and fellowship could pass through. In other words, to quote a caller with 40-plus years of calling experience, "Don't make fun of someone else's fun, even if it differs from yours." I feel only the traditions which enhance our

wonderful activity should be preserved.

Bud Linkes
Knoxville, Tennessee

Dear Editor:

A thought on the dropout problem which I'd like to share. In the Netherlands it is very common that one look for a different activity each year to pass the winter evenings. If we keep people interested for more than a year/season, we're lucky and glad, but we know that most of the Dutch dancers will look for something else the next year or the year after.



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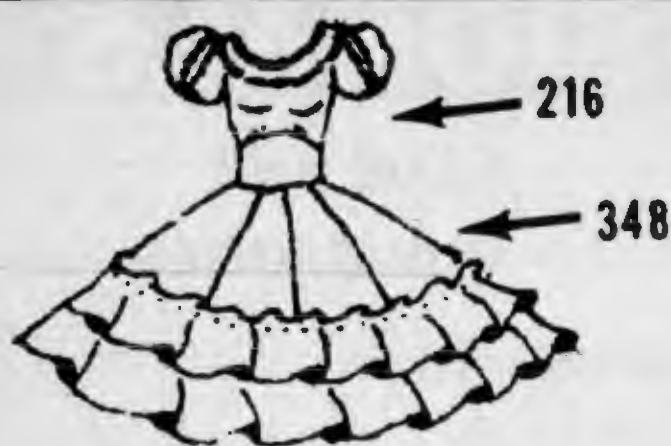
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Jac and Yvonne Fransen
Zoetermeer, The Netherlands

Dear Editor:

We read letters in **SQUARE DANCING** Magazine of older couples dropping out of dancing because of so much teaching of new figures. After 38 years of all kinds of dancing, Advanced included, we find it very satisfying

to help teach beginners and progress to good dancing right along with them. We don't have to drive far; we don't have to tax our memories, and, best of all, we are still dancing. We are both in our mid-eighties. Our club has been very nice to us and appreciative of our help. They chose us as their "square dancers of 1985" and gave us appendages to our badges with those words. What better way to stay young than to be with young people?

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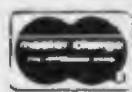
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TRAVEL, continued from page 13

stateside dancers to "come on over and dance with us."

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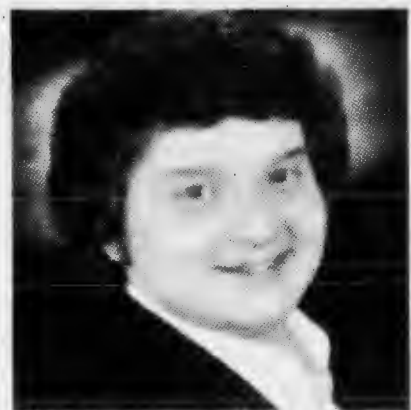
ASDW has some great trips on the planning board for the coming years. If you would like to be informed of what is coming up, please drop us a line, c/o The American Square Dance Workshop, 462 North Robertson Blvd., Los Angeles, Calif. 90048.

They say travel is broadening and, for the

members of one club, the Rip 'n Snort Club of California, the prospects of traveling with other square dancers opened up a whole new chapter of square dancing fun. After two years of planning, virtually the entire membership cruised as a body to Hawaii, danced on board the Lurline and shared an evening of dancing with the square dancers of Oahu. This may not have been the very first cruise of a square dance group of this size but it had to be at least one of the first. Somewhere along the line, its success gradually spread to other groups,



Paul Marcum



Larry Letson

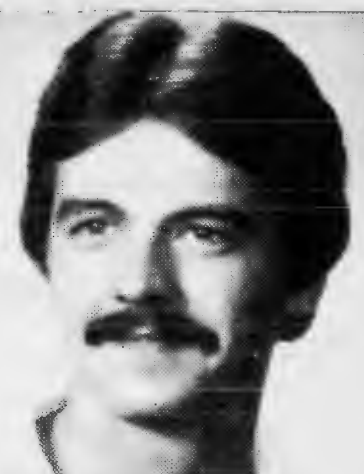


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LADIES, continued from page 17

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SOUND, continued from page 20

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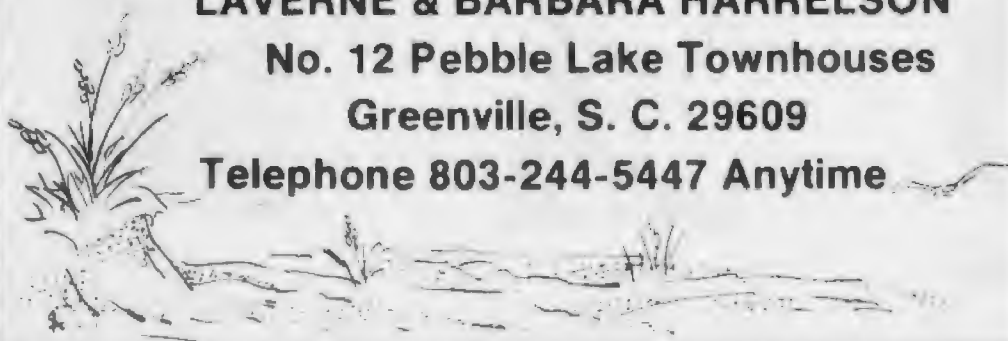
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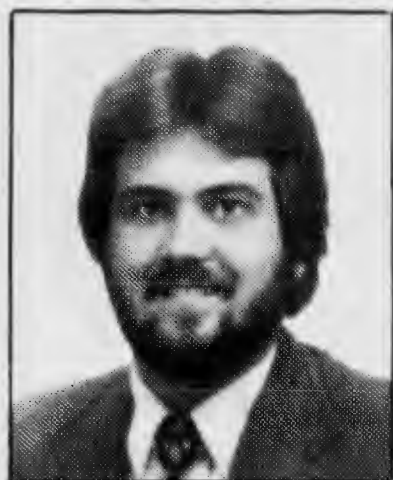
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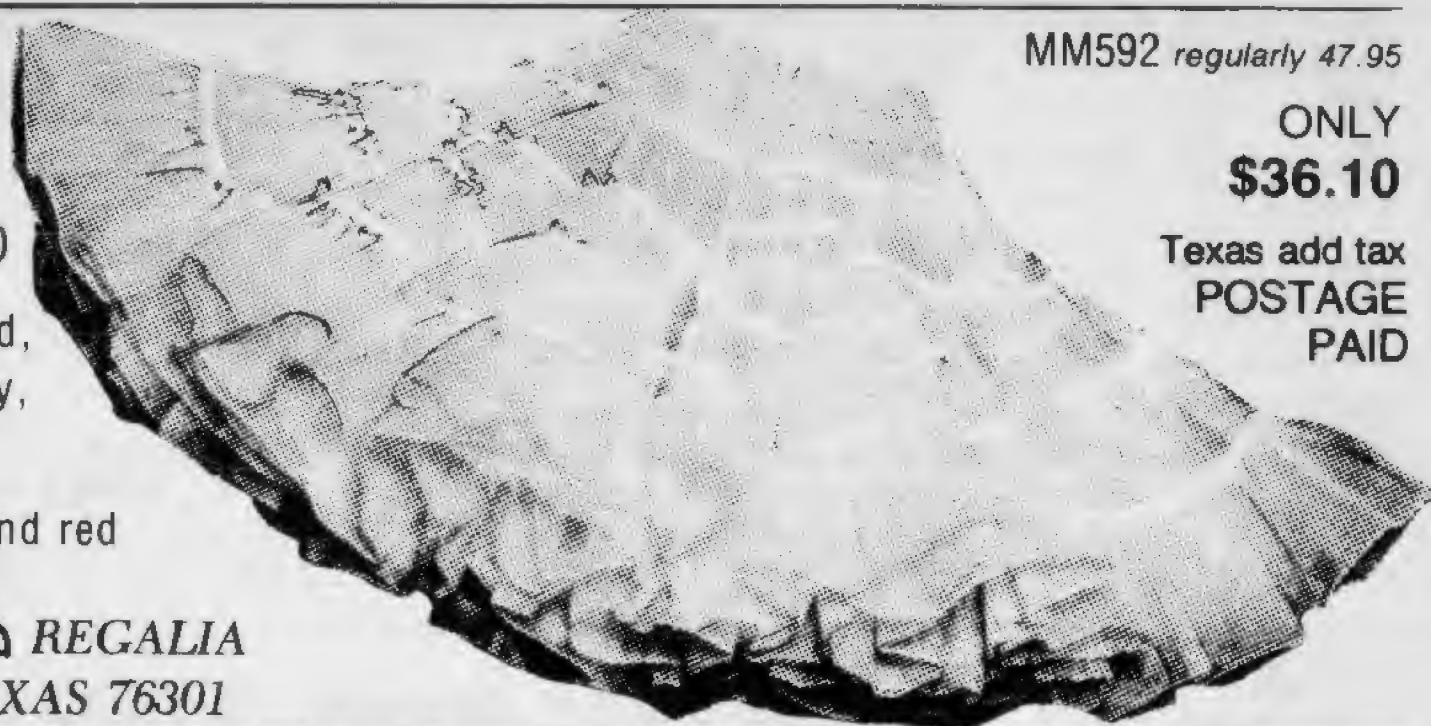
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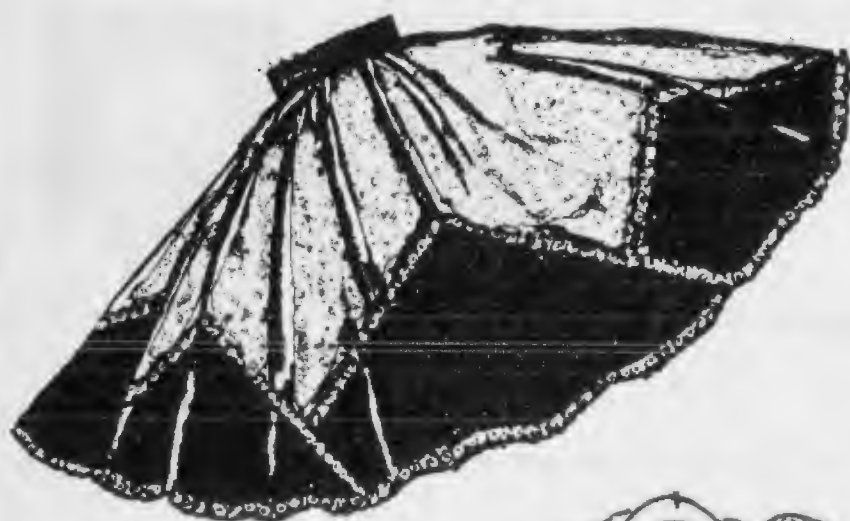
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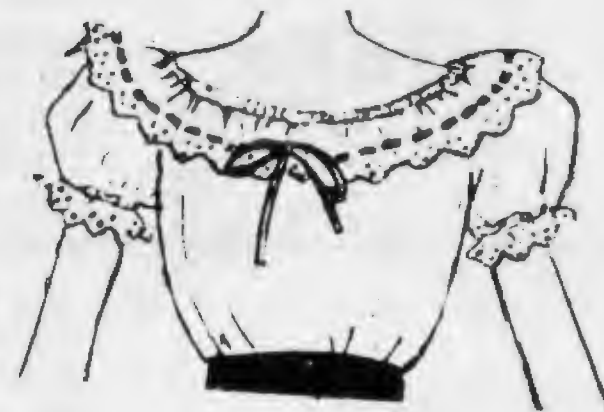
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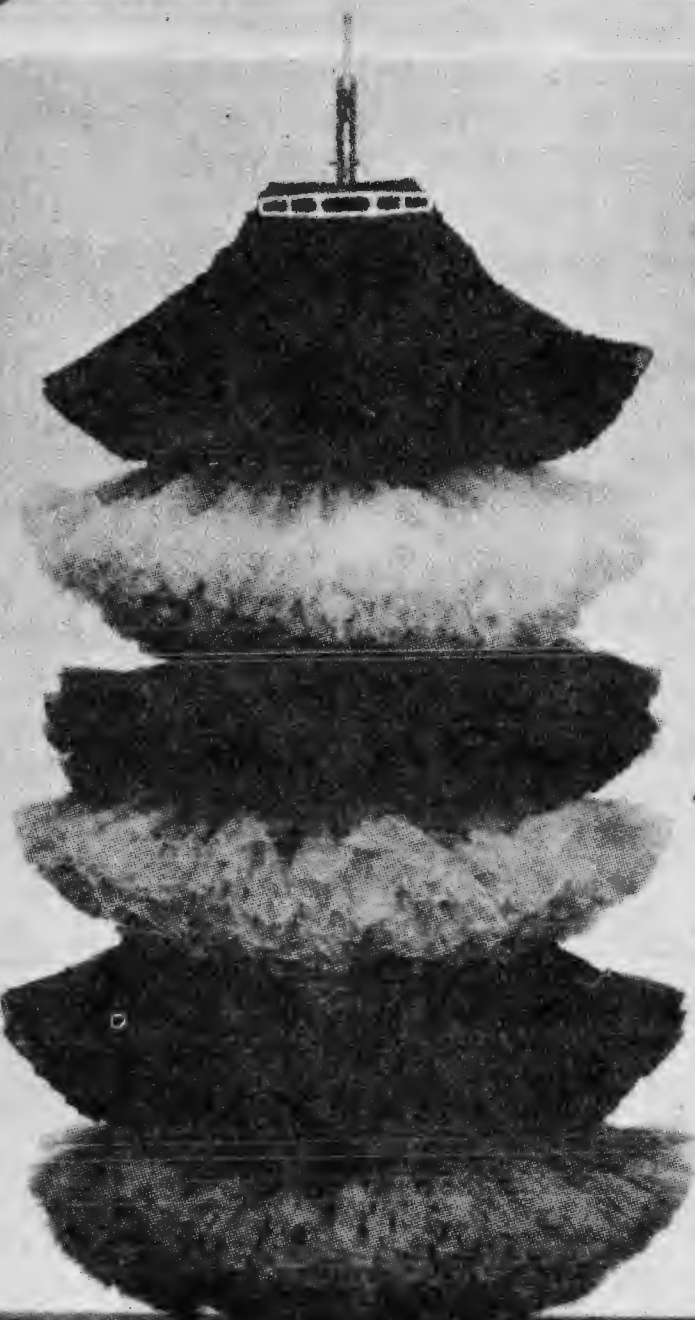
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SINGING CALLS

BIG SOMBRERO—JoPat 1001

Key: A Tempo: 128 Range: HB
Callers: Joe Porritt, LA
Mark Patterson, Tom Roper

Synopsis: Complete call printed in Workshop.
Comment: Very good harmony on this release. A Mainstream figure to a tune that is well known. The dancers enjoyed dancing to this record. The music is average but well recorded.
Rating: ☆☆☆☆

and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

SWITCHED ON SANTA—White Knight 002

Key: C Tempo: 130 Range: HE
Caller: Michael Johnstone LB

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four — do sa do eight chain four — swing — promenade.

Comment: Many Christmas releases this month

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer

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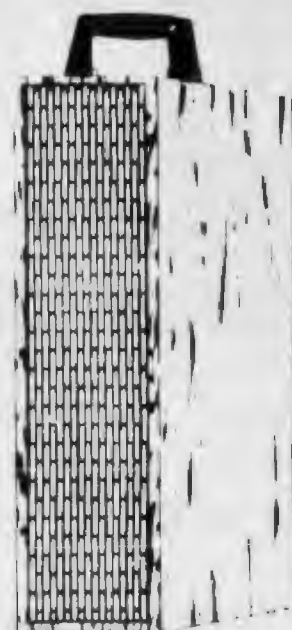
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and they are early enough to be used for the holidays. The rhythm on this release does not offer a strong square dance feeling but figure is Mainstream and easy. Release has lots of beat.

Rating: ☆☆☆

MY IDEAL—Blue Star 2287

Key: C

Tempo: 128

Range: HC

Caller: Al "Tex" Brownlee

LA

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn partner right — left allemande — come back promenade (Figure) Heads promenade halfway — down the middle half square thru — right and left

thru — rollaway — touch a quarter — scoot back — girls run — girls in — boys sashay — left allemande — promenade.

Comment: A good melody with above average musical background. The choreography was a little different and enjoyed by the dancers. A release that this reviewer feels all dancers will enjoy. Some places the lead instrument fakes the melody but this should offer no problem.

Rating: ☆☆☆☆

AIN'T NOTHIN' SHAKIN'—Ranch House 308

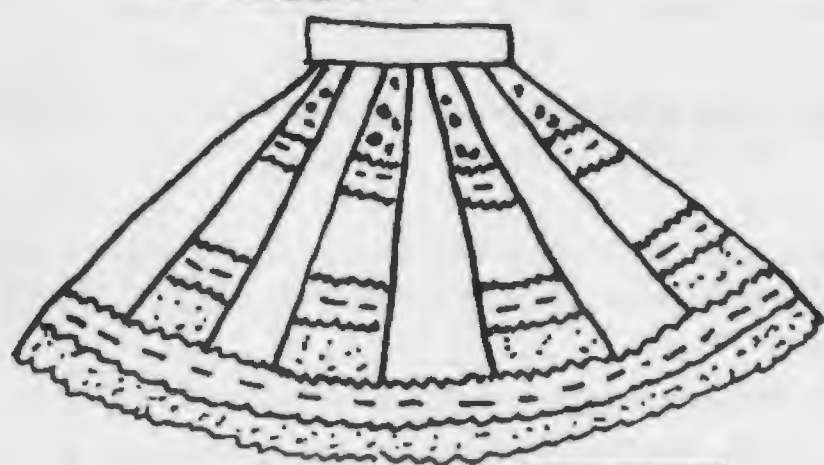
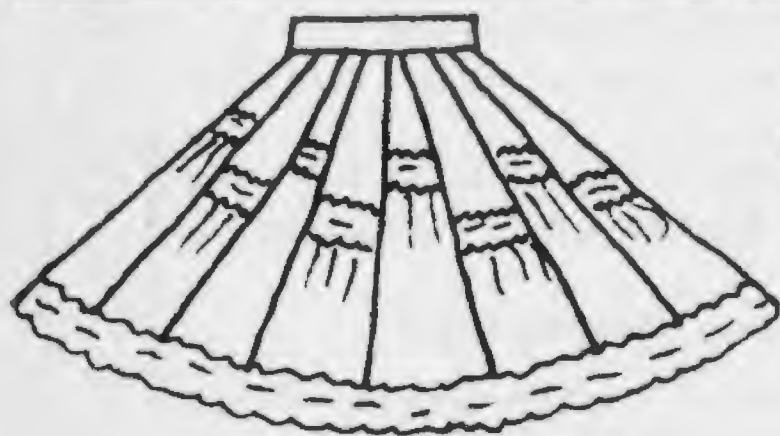
Key: A

Tempo: 130

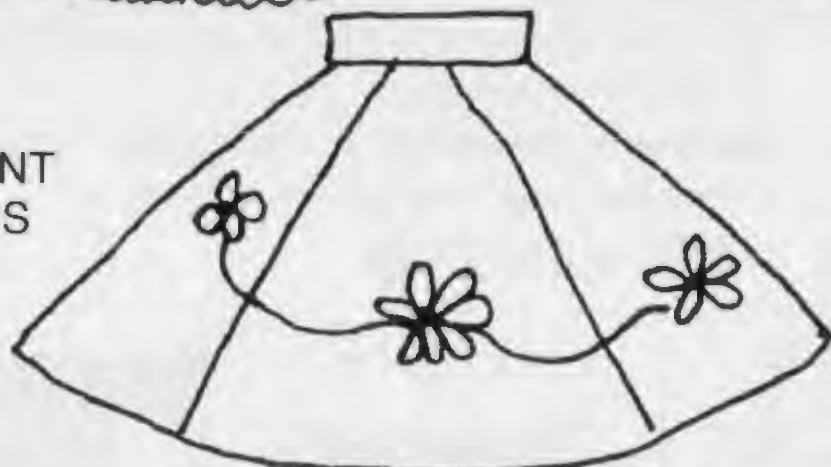
Range: HC Sharp

Caller: Bill Terrell

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Comment: A good rhythmic release. The choreography is Mainstream and well timed. It offers no problem not even to the new dancers. Nothing outstanding in the overall release, but it is well done. Rating: ☆☆☆☆

BLUE BAYOU—Blue Star 2283

Key: A Tempo: 128 Range: HC Sharp LA
Caller: Glenn Zeno

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn partner right — left allemande — come back swing — promenade (Figure) Head ladies chain right — heads promenade halfway — down middle — star thru — pass thru — do sa do — make wave — swing thru — men run right — bend the line — slide thru — swing corner — promenade.

Comment: A soft, rather refreshing release that

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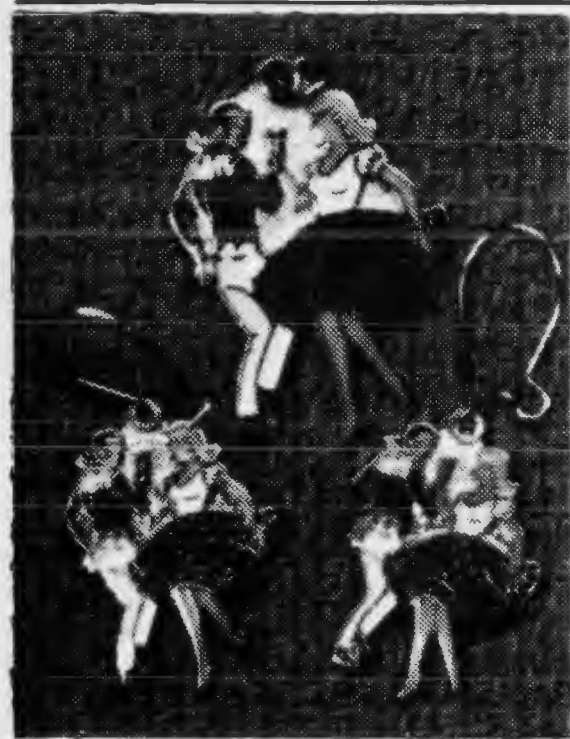
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has a middle of the evening use. The Mainstream choreography is average. The music seems very subdued in the background allowing a nice job of calling to be heard.

Rating: ☆☆☆☆

HOOKED ON CHRISTMAS—Rocket 110
Key: E,D,C&G Tempo: 128 Range: HD
Caller: Robert Shuler LA

Synopsis: See comments below.

Comment: A rather difficult cue sheet particularly for new callers. The music is average and the figures are easy. Some of the keys may be a little high for some callers. This Christmas release is not new. However, it is timely for the festive season.

Rating: ☆☆

HALLELUJAH I JUST LOVE YOU SO—
Prairie 1079

Key: D Tempo: 128 Range: HB
Callers: Grace Wheatley & Al Horn LA

Synopsis: (Break) Sides face grand square — four ladies promenade — swing — promenade (Alternate break) Allemande corner — do sa do — join hands circle left — allemande again — weave ring — turn thru — four ladies promenade — swing — promenade (Figure) Heads promenade halfway — lead right — do sa do — curlique — walk and dodge — partner trade — right and left thru — slide thru — square thru three — swing corner — promenade.

Comment: A release that could be used by many man-woman caller voice combinations. Music is average. The figure above average. The novelty is there for callers to use. Rather enjoyable release.

Rating: ☆☆☆☆

LEONA—Red Boot 3000
Key: F & G Tempo: 128 Range: HD
Caller: John Marshall LC

Synopsis: (Intro & break) Circle left — walk around corner — see saw own — allemande left — weave ring — swing — promenade

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(Ending) Four boys promenade — swing — circle left — allemande left — weave ring — swing — promenade — swing (Figure) Heads square thru four — do sa do corner — touch one quarter — scoot back — boys run right — star thru — pass to center — square thru three quarters — swing — promenade.

Comment: A rather rock-like beat on this release. Good music with an adequate figure in the Mainstream area. Rating: ☆☆☆

SUGAR BLUES—Blue Star 2288

Key: B Flat **Tempo:** 128 **Range:** HC

Caller: Johnnie Wykoff **LB Flat**

Synopsis: (Break) Walk around corner — see saw own — men star right — pass partner — allemande left — box the gnat at home — four ladies promenade — turn partner right full turn — hold on and promenade (Figure) Heads promenade three quarters — sides square thru — sides cloverleaf — heads do sa do — swing thru — turn thru — corner left allemande — pass by one — swing right hand girl — promenade.

Comment: A good release of a tune recognized by many. Instrumental is good with a figure that is a little different and dancers had to listen. Choreography and timing was above average. The tag ending seemed quite lengthy. Rating: ☆☆☆

FOOD ON THE TABLE—Thunderbird 240

Key: D **Tempo:** 128 **Range:** HD

Caller: Tommy Russell **LD**

Synopsis: (Break) Circle left — allemande corner — come back do sa do — four men star left — turn partner right — left allemande — swing own — promenade (Figure) Heads promenade halfway — lead to right do sa do — make a wave — spin the top — cast off three quarters — all eight circulate — boys run right — pass thru — left allemande — swing corner — promenade.



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Comment: The figure received good reaction from the dancers. The melody is average and the meaning of the words is interesting.

Rating: ☆☆☆

FROSTY THE SNOWMAN—Blue Star 2289

Key: B Flat **Tempo:** 132 **Range:** HC
Caller: Johnnie Wykoff **LB Flat**

Synopsis: (Break) Circle left — allemande left — partner box the gnat — four ladies promenade — turn partner by right full turn — allemande left — promenade (Figure) Head couples square thru four hands — do sa do corner — make ocean wave — spin chain thru — girls

circulate two times — turn thru — left allemande — pass by one — swing next — promenade.

Comment: This is a Christmas release that certainly should offer no melody line problems. The choreography is an often used figure. The music is above average. Rating: ☆☆☆

DIXIE ROAD—Prairie 1081

Key: G **Tempo:** 128 **Range:** HB
Caller: Al Horn **LG**

Synopsis: (Intro & end) Circle left — four ladies star right three quarters — allemande left — right and left grand — swing — promenade

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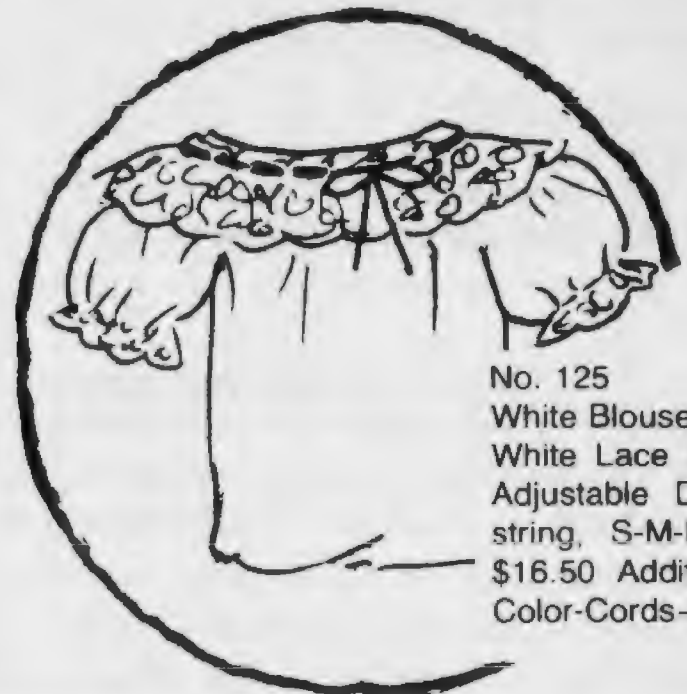
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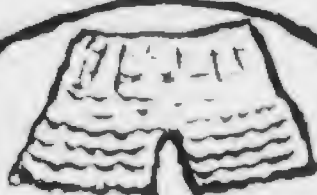


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NEW RELEASES

RH 218 If It Ain't Love by Darryl

RH 308 Ain't Nothin' Shakin' by Bill

RH 509 Red Dancing Shoes by Tony

RECENT RELEASES

RH 216 Baby's Got Her Blue Jeans On by Darryl

RH 307 Our Day Will Come by Bill

RH 508 Eight Days A Week by Tony

RH 606 Take Me To The River by Darryl & Tony

RH 704 Diamond In The Dust by Keith

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(Break) Sides face grand square — four ladies promenade — swing — promenade (Figure) Heads rollaway — slide thru — swing thru — boys run — half tag trade and roll — pass thru — trade by — right and left thru — swing thru twice — boys run — promenade.

Comment: A western flair to this release with a figure that has enough action to be enjoyable. Music is most adequate. The introduction was a little different. Rating: ☆☆☆☆

HEY GOOD LOOKIN'—Sharp Shooter 101

Key: G

Tempo: 130

Range: HA

Caller: Norm Crawshaw

LD

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — swing — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run to right — half tag walk and dodge — partner trade — pass the ocean — recycle — swing corner — promenade.

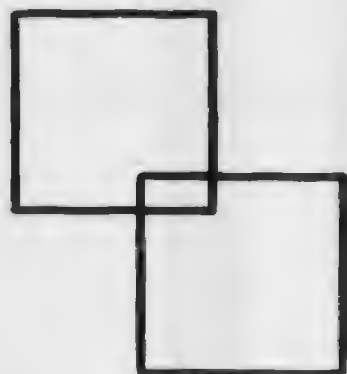
Comment: Welcome to another newcomer on the square dance recording scene. The music is average but very acceptable. The tune is well known and has been recorded many times. The figure is adequate and Mainstream. Rating: ☆☆☆

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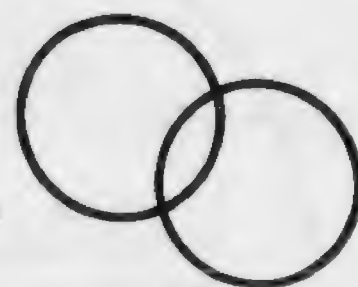
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**LET'S GET IT WHILE THE GETTIN'S GOOD—
Blue Star 2284**

**Key: F Tempo: 126 Range: HA
Caller: Johnnie Wykoff LA**

Synopsis: (Break) Circle left — left allemande — home box the gnat — four ladies promenade — turn partner by right — left allemande — promenade (Figure) Heads promenade three quarters — sides right and left thru — couples pass thru — do sa do outside two — swing thru — turn thru — left allemande — pass partner — swing and whirl — promenade.

Comment: A nice tune with a good feeling and enjoyed by the dancers. The choreography is

not unusual in any way but the music is good and has a nice response. Rating: ☆☆☆☆

**CHRISTMAS TIME'S A COMIN'—
Ranch House 217**

**Key: C Tempo: 128 Range: HC
Caller: Darryl McMillan LB**

Synopsis: Complete call printed in Workshop.
Comment: A nice Christmas release that is well recorded and well called. A Mainstream dance figure that can be handled by all. Music is above average with a nice beat. Callers should listen to called side to get proper feeling. Rating: ☆☆☆☆

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IF IT AIN'T LOVE—Ranch House 218

Key: C Tempo: 130 Range: HB Flat
Caller: Darryl McMillan LC

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande corner — weave ring — swing promenade (Figure) Head couples promenade halfway — walk into middle — right and left thru — flutterwheel — sweep one quarter more — pass thru — right and left thru — rollaway — touch one quarter — boys run to right — left allemande new corner — promenade.

Comment: A good release that is well recorded

with voice appropriately overriding the music. This one is well timed with nothing difficult on the figure. The background music gives you a feeling of "let's dance." Rating: ☆☆☆☆

SINGIN' THE BLUES—Desert 22

Key: C & D Tempo: 128 Range: HD
Caller: Troy Ray LA

Synopsis: Complete call printed in Workshop.

Comment: A nice rhythm to this release with a melody line that all are likely to know. The music is quite good. The figure very danceable with good moves. It's a truly "blues" number with a key change. Rating: ☆☆☆☆

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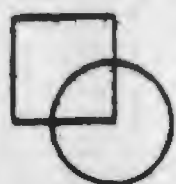
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UP ON THE HOUSE TOP—Lamon 10110

Key: C Tempo: 128 Range: HA

Caller: Bruce Williamson LC

Synopsis: (Intro & break) Sides face grand square — four ladies promenade — swing at home — promenade (End) Sides face grand square — circle — left allemande — promenade (Figure) Heads promenade halfway — down middle square thru four — right and left thru — veer to left — ferris wheel — centers square thru three hands — swing promenade.

Comment: The figure is average and music has a strong beat emphasis. A fine Christmas offering released last year but not reviewed until now. Rating: ☆☆☆

DUSTY DIXIE ROADS—Blue Star 2285

Key: G Tempo: 130 Range: HC

Caller: Andy Petrere LB

Synopsis: (Break) Circle left — allemande left corner — do sa do own — allemande corner — weave ring — swing — promenade (Figure) Heads square thru four — do sa do corner — curlique — split circulate — girls turn back — right and left thru — square thru three quarters — swing — promenade.

Comment: An average release with acceptable music. The figure offers a split circulate and does a different change which was enjoyed. The tune seems easy enough for callers. Rating: ☆☆☆

MY FIRST COUNTRY SONG—Prairie 1074

Key: A Tempo: 130 Range: HC Sharp

Caller: Renny Mann LD

Synopsis: (Break) Walk around corner — see saw own — men star right — star promenade — girls roll back — left allemande — weave ring — swing partner — promenade (Figure) Head couples square thru four — meet outside two make right hand star — heads star left in middle — same two right and left thru —

REVIEWS, continued on page 102

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dive in — square thru three — swing corner — promenade.

Comment: An average release with a nice beat. The figure is not unusual so callers will have no problem calling this record. Music is good. Rating: ☆☆☆

SINGING THE BLUES—Red Boot Star 1280

Key: D & E **Tempo:** 128 **Range:** HC Sharp **Caller:** Red Bates **LB**

Synopsis: (Break) Circle left — left allemande — come back do sa do — men star left — at home turn thru — corner allemande — swing — promenade (Figure) Heads promenade halfway — into middle square thru four — right and left thru — veer left — ferris wheel —

centers square thru three quarters — swing corner — promenade.

Comment: There are two releases this month using the same tune. This provides good music which offers a key change in the middle break. The figure is Mainstream. An overall nice release. Rating: ☆☆☆

NEW SELFISH—JoPat 901

Key: D **Tempo:** 130 **Range:** HB **Caller:** Virg Troxell **LA**

Synopsis: (Break) Circle left — left allemande — turn partner right — men star left — turn thru at home — left allemande — come back promenade (Figure) Heads square thru four — corner do sa do — swing thru two by two —

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boys run — tag the line — face right — wheel and deal — everybody turn thru — left allemande — come back swing — promenade.

Comment: A reissue of a very good instrumental with a new caller and different figure. This choreography seems improved over the last release. The melody of this recording was previously well received and should be again.

Rating: ☆☆☆☆

THE RACE IS ON—Wagon Wheel 928

Key: E Flat **Tempo:** 124 **Range:** HE Flat

Caller: Bob Ruff

LE Flat

Synopsis: (Break) Sides face grand square —

four ladies grand chain — chain back — promenade (Figure) Head ladies chain — sides right and left thru — heads promenade halfway — heads lead to right circle half — dive thru — circle four in middle — couples one and three dive under an arch made by two and four — facing out California twirl — face in — go once around — pass thru — everybody swing — promenade.

Comment: Basics 1-28 are called on this release. The music is good. This record is aimed towards the new dancer and is well recorded for clear listening. Great practice record.

Rating: ☆☆☆☆

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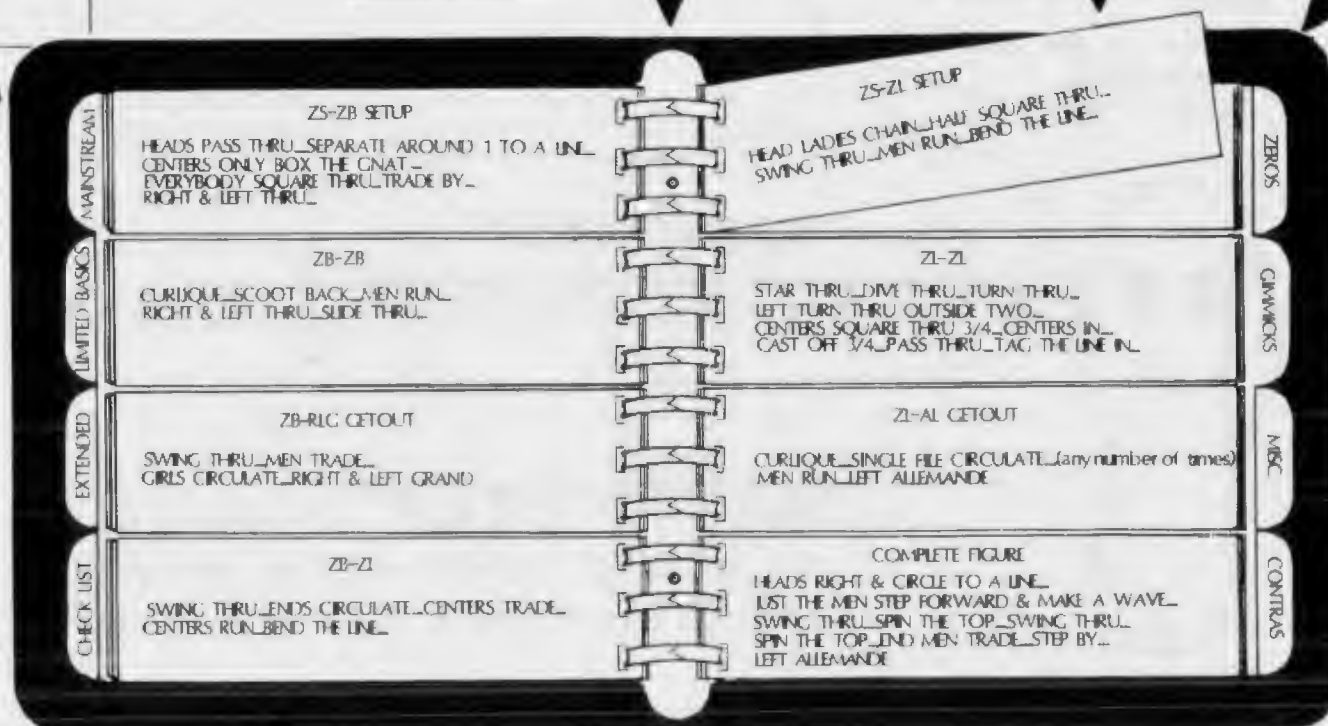
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I'LL BE HOME WITH BELLS ON—

Blue Star 2286

Key: D Tempo: 130

Range: HB

Caller: Johnnie Wykoff

LA

Synopsis: (Break) Four ladies chain — rollaway — circle — allemande left — weave ring — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru in middle four hands — do sa do outside pair — eight chain four — swing corner — promenade.

Comment: A Christmas tune released in good time for the holidays. Music is good and the choreography is easy Mainstream with no

problems. The words are well coordinated with the tune. Rating: ☆☆☆☆

HEARTBREAK HOTEL—Fine Tune 112

Key: A Flat Tempo: 128 Range: HE Flat

Caller: Jet Roberts

LE Flat

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande corner — weave ring — swing — promenade (Figure) Heads square thru four — corner do sa do — swing thru — spin the top — boys move up and right and left thru — square thru three quarters — swing corner — promenade.



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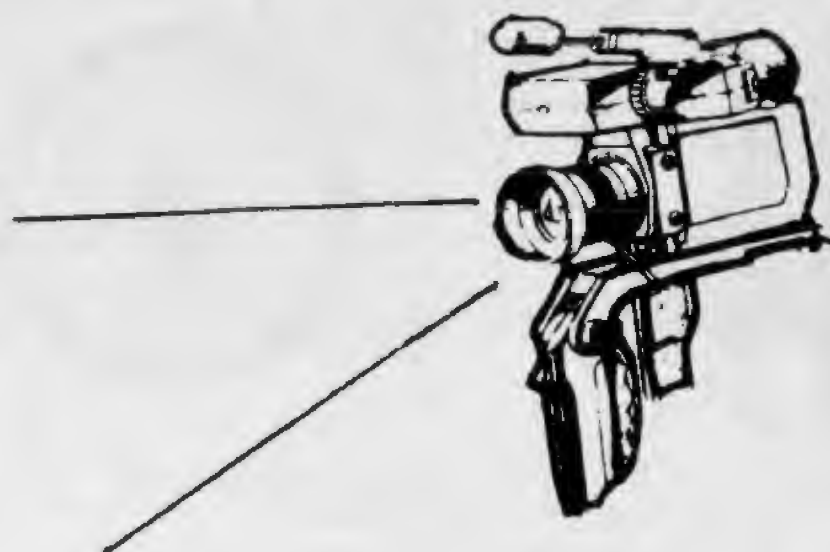
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Comment: Another Elvis tune that has a nice beat with a figure that is really overworked for all dancers. Jet does a reputable job in calling. The music is above average. Rating: ☆☆☆

WABASH CANNONBALL— Red Boot Star 1277

Key: F **Tempo:** 128

Caller: Jack O'Leary

Range: HC
LB Flat

Synopsis: Complete call printed in Workshop.

Comment: A very good instrumental on a tune that is well known and well called. The figure is timed nicely and dancers enjoyed this release. Overall it's a good one. Rating: ☆☆☆☆

HEAD OVER HEELS IN LOVE WITH YOU—

Thunderbird 241

Key: E **Tempo:** 128 **Range:** HC Sharp

Caller: Chuck Myers **LB**

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — tag the line — face to right — wheel and deal — turn thru — corner left allemande — swing new lady — promenade.

Comment: A release that has a nice beat and melody line that is very easy to follow. The



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choreography is Mainstream with a tag the line. Chuck seems to enjoy calling this release. Music is average. Rating: ☆☆☆

MY TOOT TOOT—Blue Star 2282

Key: G Tempo: 112 Range: HD
Caller: Lem Gravelle LD

Synopsis: (Break) Four ladies chain — chain back — do paso — partner left — corner right — partner left — head ladies center tea cup chain — (Figure) Heads promenade halfway — sides square thru four — right and left thru — eight chain six — swing corner — promenade.

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Comment: An unusual release with a very slow tempo and a comical rendition. Dancers did not vote this too high. Music is average. This reviewer would consider this a novelty tune that callers would have to listen to to determine its value. Rating: ☆☆☆

LONG LONESOME HIGHWAY— Square Tunes 217

Key: F Tempo: 126 Range: HC
Caller: Jack Lasry LC

Synopsis: (Intro & end) Four ladies chain — star back home — men catch her by left make allemande thar — four men back up — slip the

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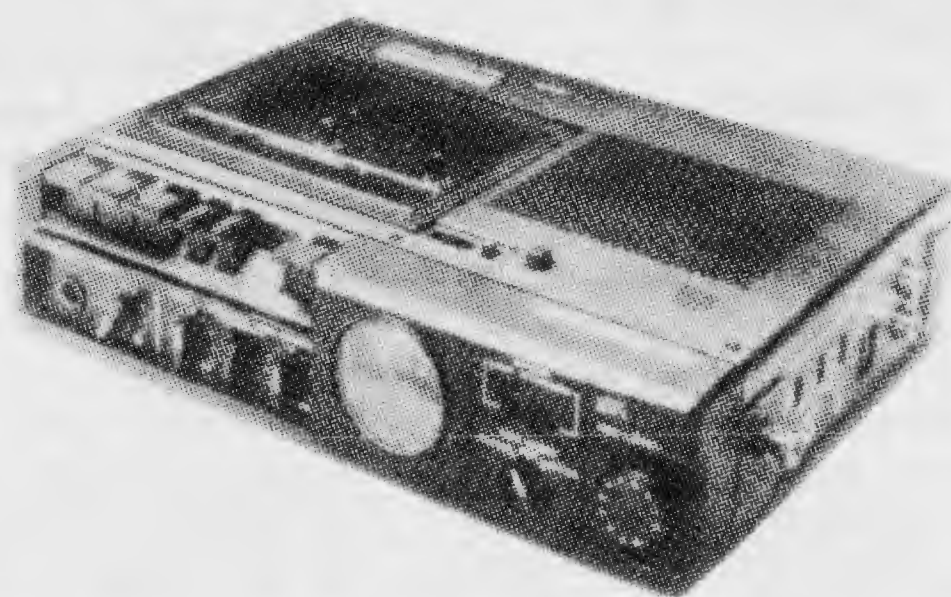


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ladies promenade — everyone swing — join
hands circle left — allemande left — weave
ring — swing — promenade (Figure) Heads
square thru four — corner do sa do — make
ocean wave — recycle — pass the ocean —
spin the top — move up and turn thru — left
allemande — swing own — promenade.

Comment: A well established melody line with
good musical background that offers a nice
feeling. The Mainstream figure is well timed
and danceable. A relaxing release that could
also be a workshop release. Rating: ☆☆☆☆

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RED DANCING SHOES—Ranch House 509
Key: A & B Flat Tempo: 128 Range: HD
Caller: Tony Oxendine LD

Synopsis: (Break) Sides face grand square —
four ladies chain — chain back — promenade
(Figure) Heads promenade halfway — square
thru four — right and left thru — veer to left —
ferris wheel — in middle square thru three
quarters — corner swing — promenade.

Comment: A good rhythmic instrumental with a
melody line that is fairly easy for callers. The
figure is average and Mainstream. The rhythm
and good instrumentation give the release a
nice lift. Rating: ☆☆☆☆

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Our Hats Off To ...



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Al has called full-time since 1973 and tours about 80,000 miles per year by car plus countless more by air. He has called in every state except Delaware and Rhode Island and at home, for the Royal Gorge Promenaders of Canon City, the Monarch Mavericks of Salida and the Flutterwheels of Colorado Springs. Al has called a festival in Arabia and is planning a European tour in '87. He marvels at his full schedule with bookings as featured caller for the Nebraska, Montana and South Dakota State festivals and simply states, "I'm not really a great caller at all, but I do try to bring F U N into my dances and maybe that is the secret . . . I love people."

Having just completed 60 days on the road, it's back to the studio for installation of updated new equipment and the production of more PMDO recordings. Al also won the 2nd Gold Record awarded by PMDO in 1983. Mark Clausing won the first. Our hats off this month to Al Horn!

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Renny Mann

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**Mountain**

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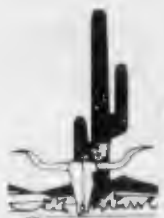
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Choreographers: Ray and Bea Dowdy

Comment: This is an active interesting two-step routine with Latin type music.

ANYTIME—Windsor 4-544

Choreographer: Barbara Brown

Comment: This ballroom series record of Windsor's is not new. However, the two-step routine of "Anytime" is. It is enjoyable to dance



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CINDY—Red Boot 317

Key: G

Tempo: 128

Caller: Don Williamson

Comment: A Mainstream workshop release called by Don that will be very acceptable for Mainstream dancers. The music of the hoedown is very good with a nice beat and blend of instruments. Recommended for practice of dancers.

Rating: ☆☆☆

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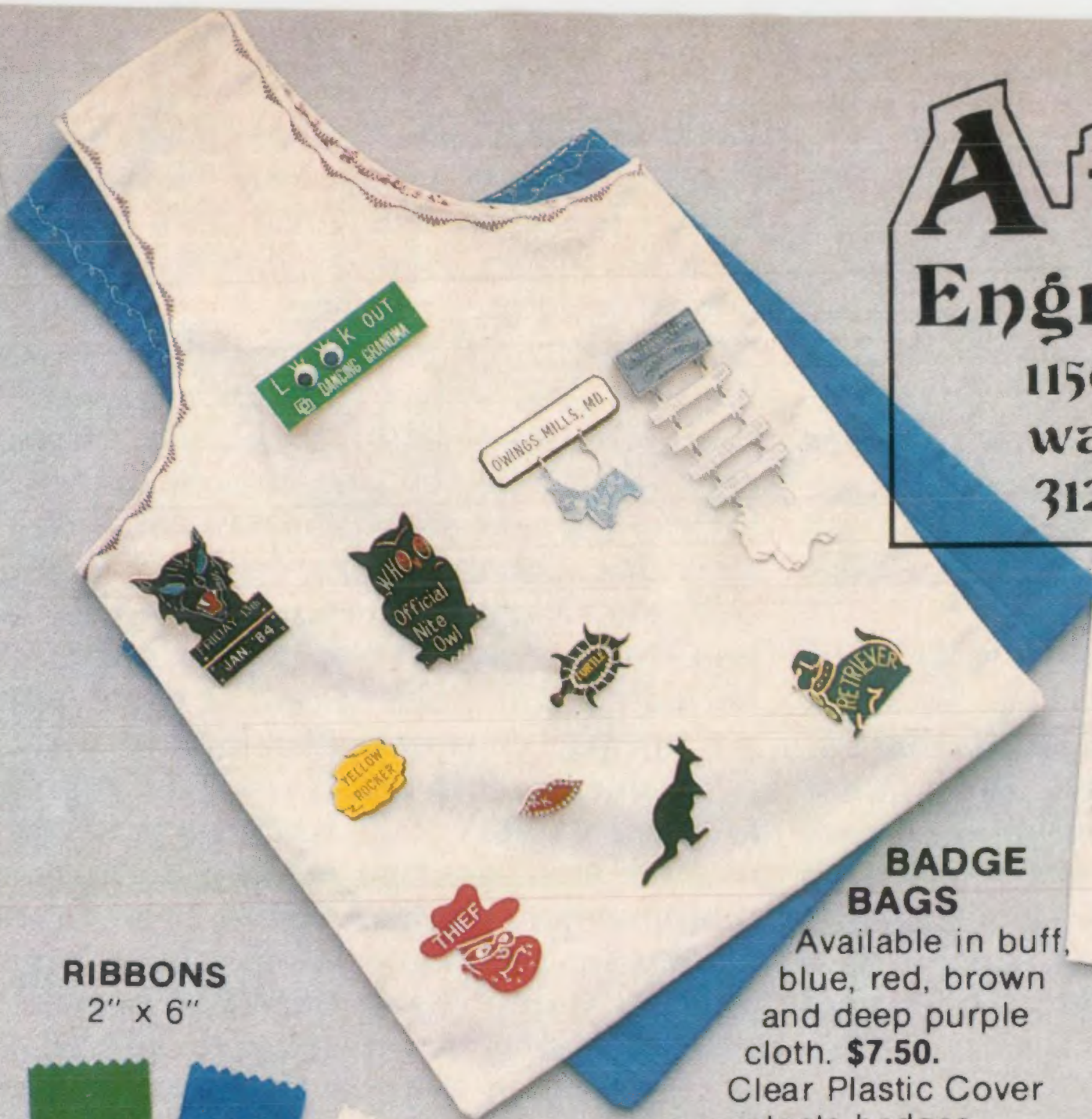
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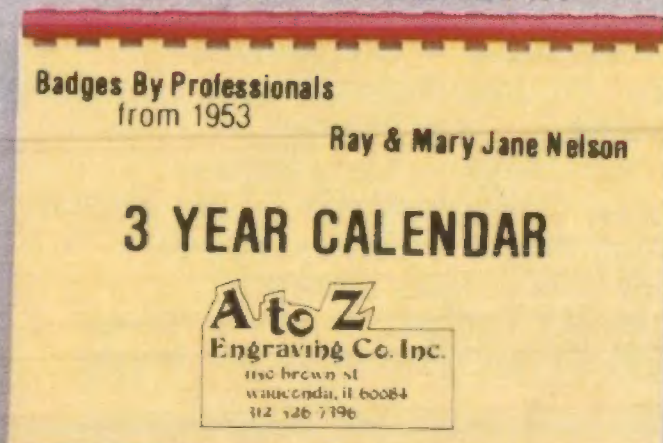


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INSURANCE, continued from page 32

ucts such as food or defamation of character and \$25,000 of Fire Legal Liability. There is no added cost for a Certificate of Additional Insured for special events or when required by a property owner.

The Accidental Injury section provides \$10,000 for expenses incurred from an injury sustained while participating in dancing activities sponsored and supervised by a recognized organization world-wide.

There are generous benefits for Accidental Death or Dismemberment. The Accident portion of the program is termed Excess Insurance. Simply stated, it will pay the bills not paid by any other insurance the injured person may have. There are no age restrictions nor any restrictions to the type of dancing. USDA recognizes that square dancing is a general term encompassing all varied forms of the activity.

Code of Ethics

One of the primary reasons for the low rates is the United Square Dancers of America's

Code of Ethics which states there shall be no dancing where intoxicating beverages are readily available. If a dance were held where such beverages were available, there would not be insurance coverage.

To maintain the low cost and the increased benefits, USDA had to exclude such frills as transportation to and from a dance (it was felt private vehicles, by law, must have insurance for the car and passengers), extra curricular activities such as picnics, camping, patio parties, etc. where supervision could be lax or non-existent and where contact sports might be included (USDA reasoned contact sports are not part of square dancing).

To our credit in the 24 years of the program only one liability claim has been paid and that was for food spoilage when a club member disconnected a school cafeteria refrigerator. Claims for accidental injuries have been expedited promptly and none have been denied except those where a claimant delayed sending in a claim beyond the policy reporting date.

The need for insurance, especially PL&PD, has been increasing dramatically in

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- LR 10116 **Line Dancing** — Carlton Moody & The Moody Bros.
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- PH 101 **Ruin My Bad Reputation** — Jim Snyder
- PH 102 **Nadine** — Gary Stewart
- PH 103 **School Days** — Gary Stewart
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the past five years. Owners of public or private facilities demand that clubs show proof of having liability insurance before they will be allowed to use the facility. In some areas public facilities such as schools, parks, recreation and convention centers insist they be named coinsured for the time the facility is being used. This could mean the difference between being allowed to have the facility or not. Most everyone today knows that insurance rates are on the rise and that some types are almost unaffordable.

Anyone interested in further information about this program please contact me, c/o United Square Dancers of America, 12050 Clora Place, El Monte, California 91732. We would also be interested in hearing about similar programs others may provide for square dance insurance.

WORLD, continued from page 53

England held a two-day work party at Kramer's Hayloft in August. The order of the day was to hang sheetrock, finish the floor,

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The 3-Ruffled Tiered Square Dance Skirt Pattern

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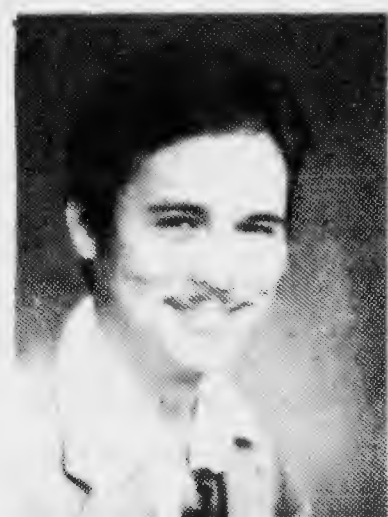
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scrap off old paint, clear brush on the property and replace and paint fences. Square dancers donned their work clothes, brought picnic lunches and joined together in readying the hall for occupancy.

The 10th Annual Western Massachusetts Square & Round Dance Fall Festival will be held Sunday, December 1st at the Springfield Civic Center. Four halls will feature dancing for beginners, for rounds and for Mainstream and Plus square dancing. Exhibitors will be on hand with their wares and a demonstration of

wheelchair dancing will be scheduled. For further information contact Russ Moorhouse, 44 Brandon Ave., Springfield 01119.

A GOOD BAROMETER?

It's interesting to look through the back issues of 37 years of this Magazine. When we started in November, 1948, we felt fortunate to come up with 32 pages of stories and advertising. Today, 128 pages is barely enough to cover the amount of material that we wish to include. This certainly reflects on a healthy state of the activity.

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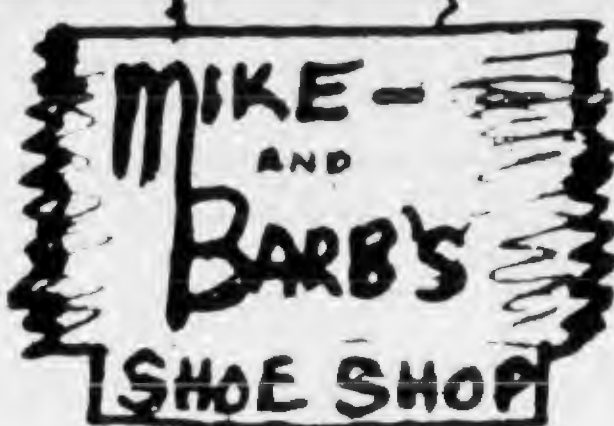
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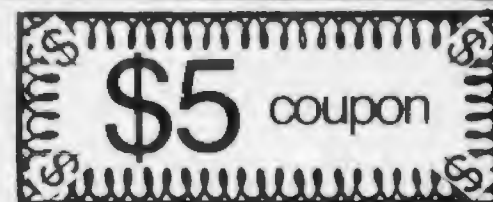
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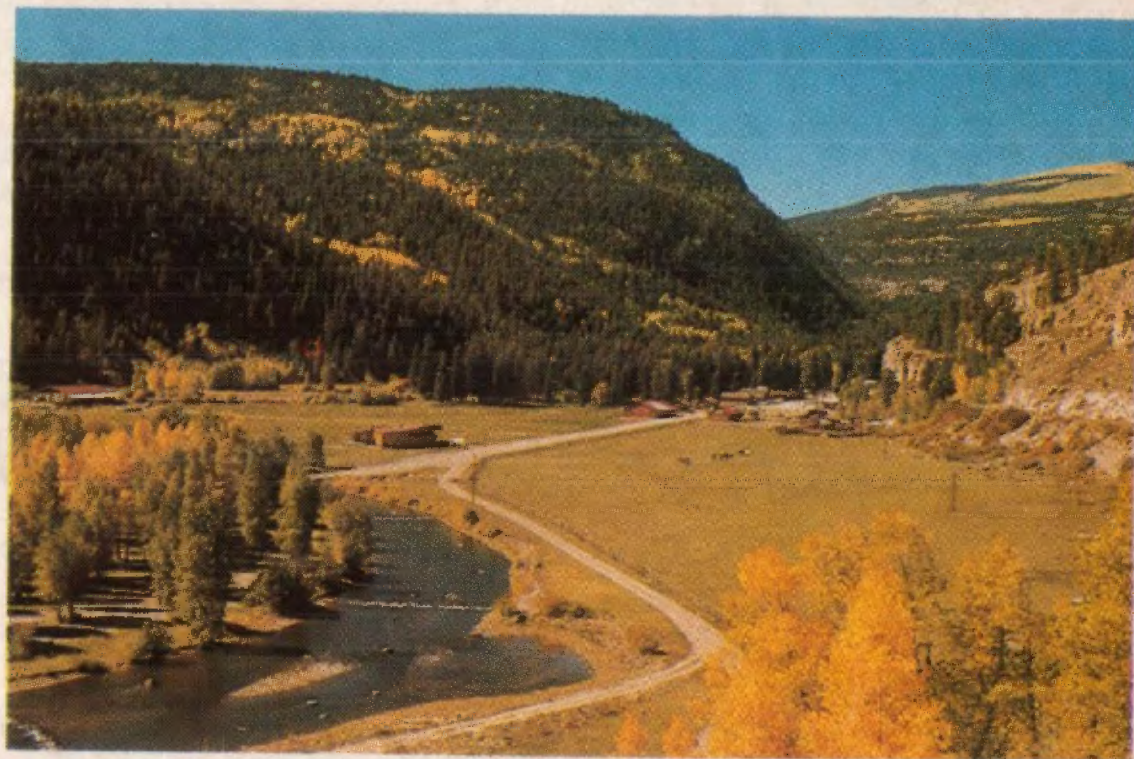
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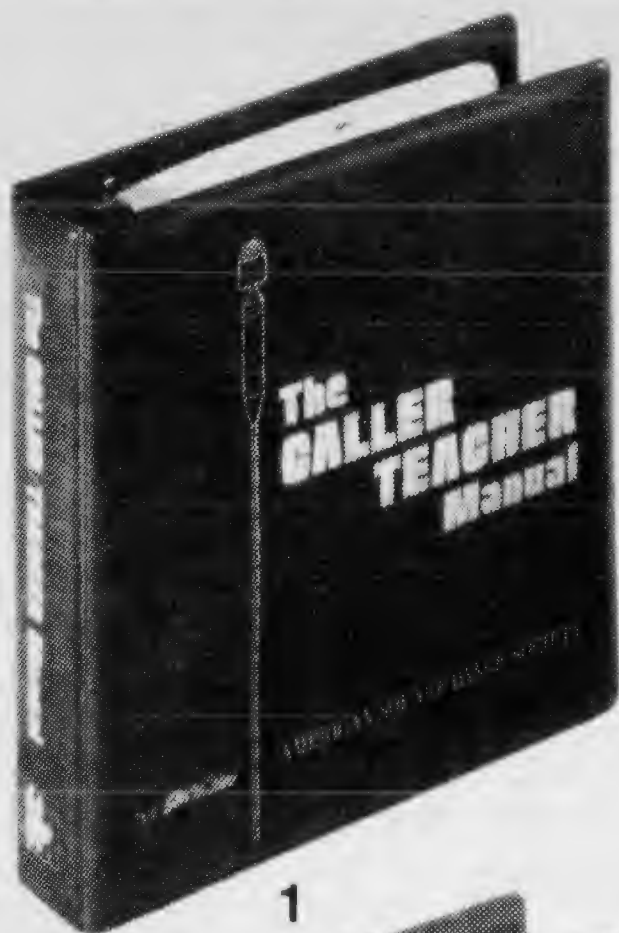
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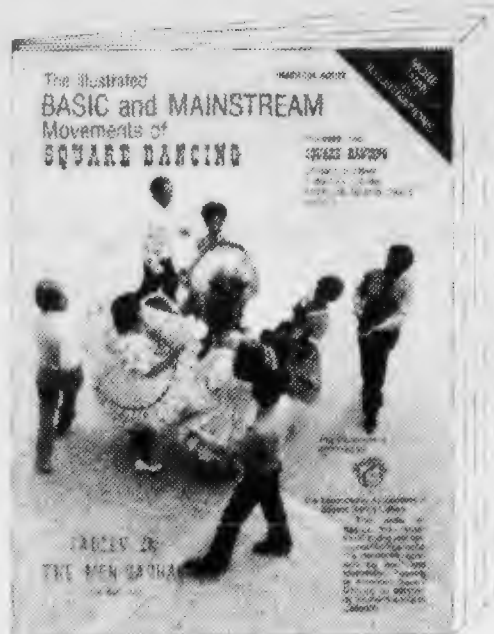
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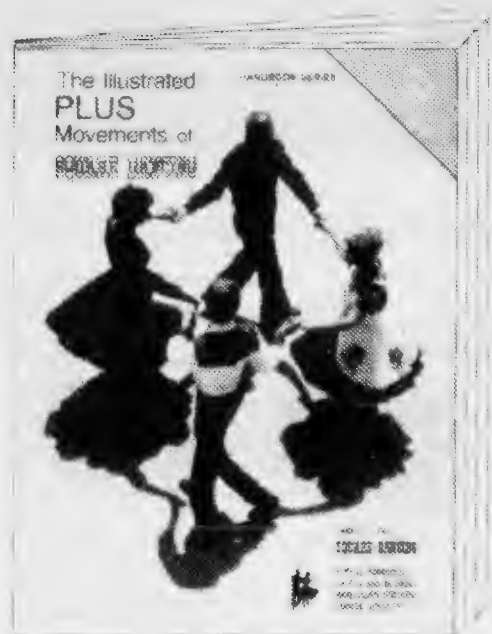


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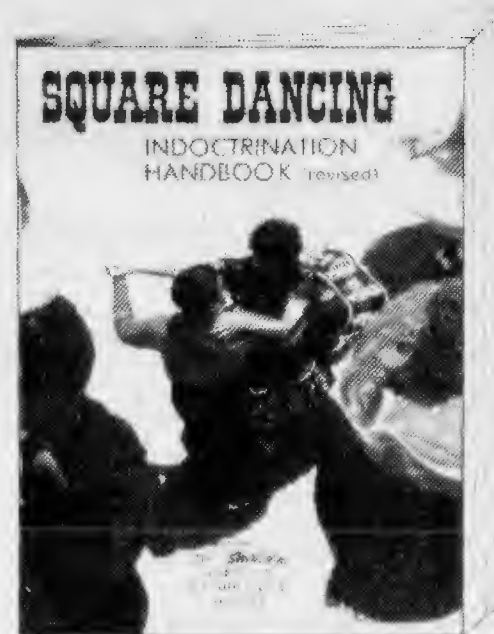
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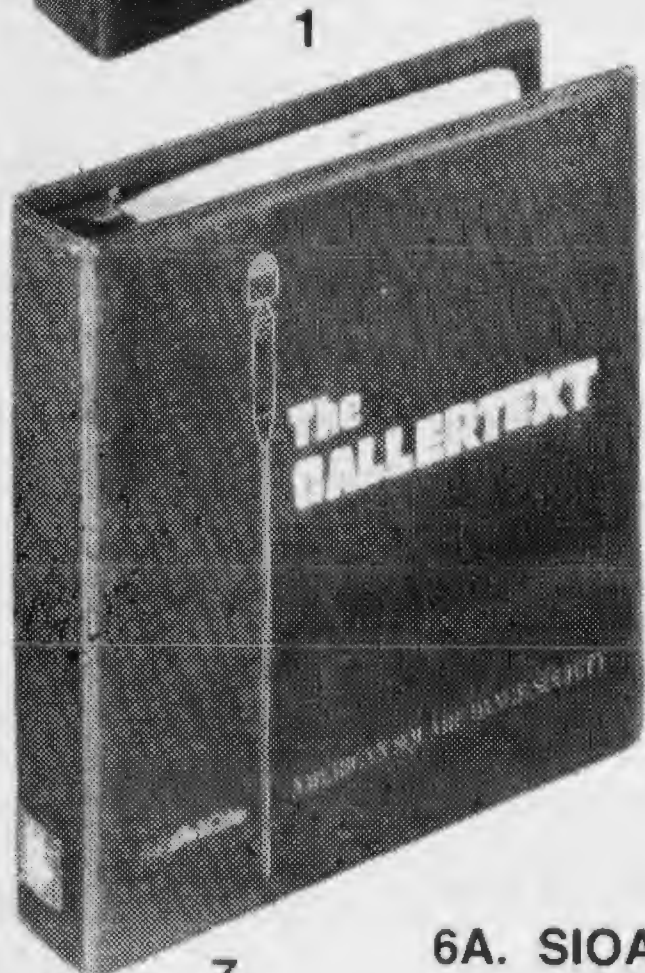


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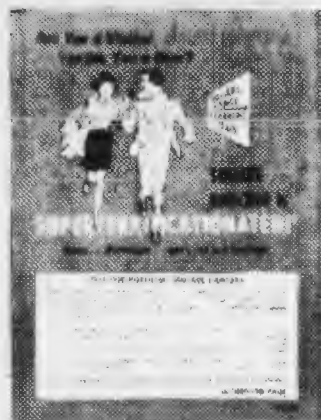
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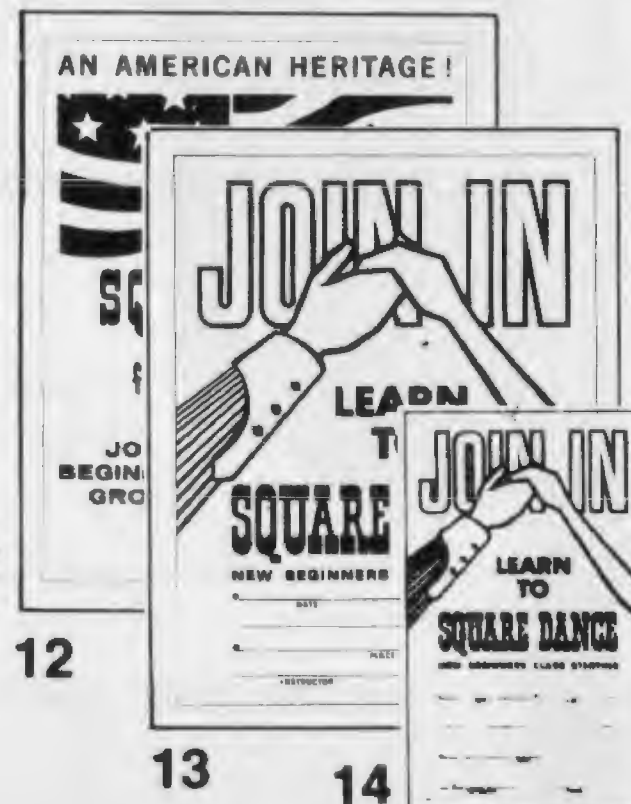
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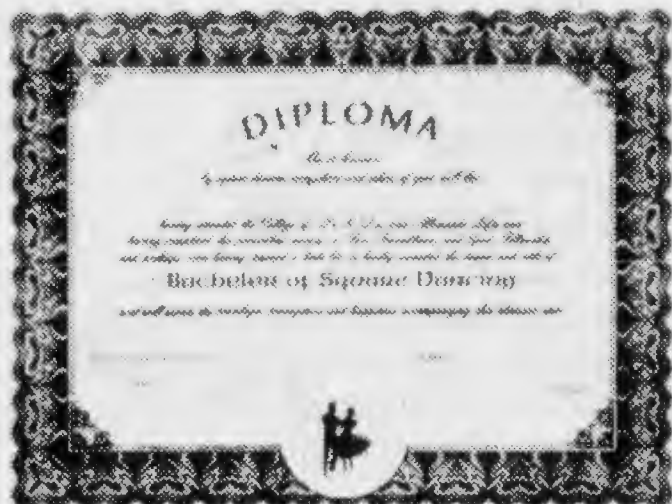
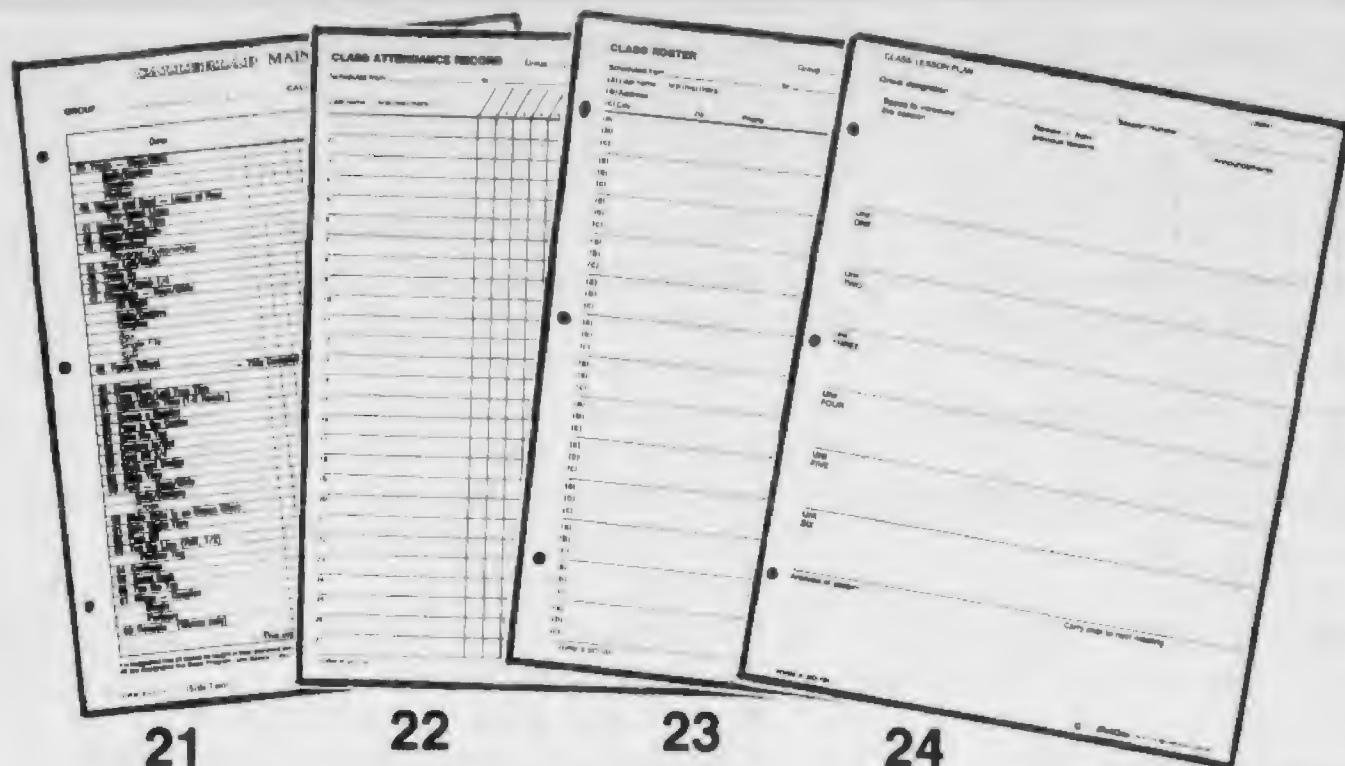
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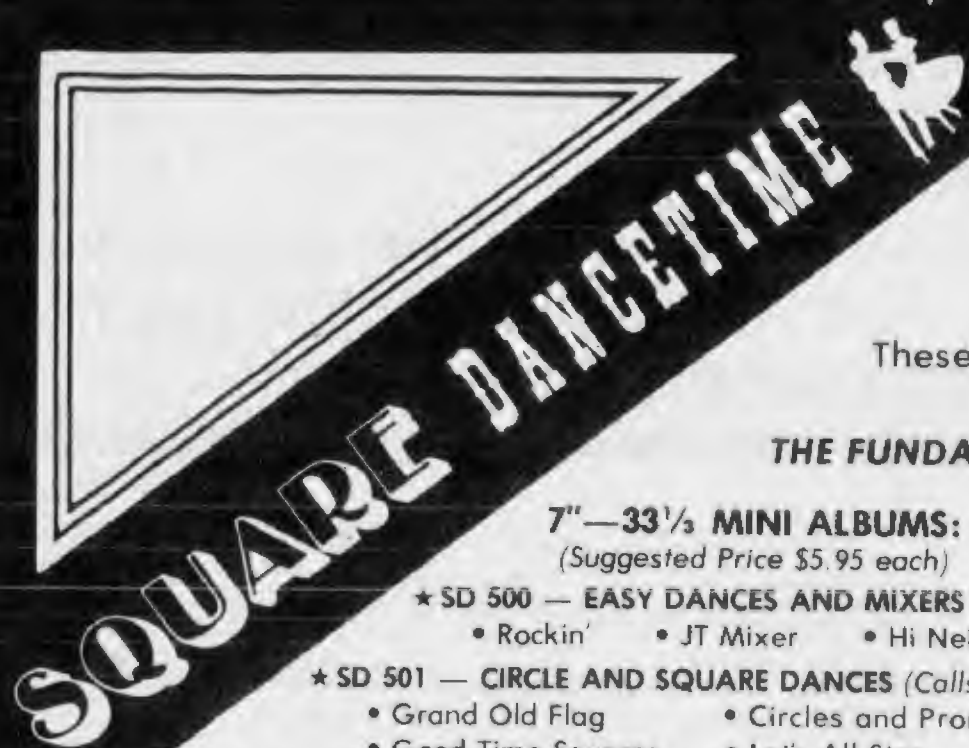
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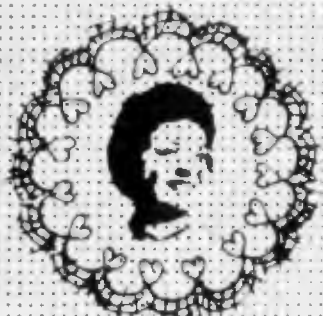
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